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Meštrović: Marko Marulic

THE
AMERICAN MAGAZINE OF ART

Art and Living

By Lawrence K. Frank

The difference between the Censor and the esthete is that the former takes the position that art is related to life in general, and the latter takes the position that it is not. It is rather a curious state of affairs. The Censor is stupidly right on the main issue and the esthete is intelligently wrong. LEO STEIN

IF WE are to resolve the present confusion about art and life, we must seek a better understanding of the part that aesthetic experience plays in shaping conduct and satisfying human needs. For this purpose we should consider some of the recent views of human behavior put forth by psychologists and psychiatrists.

For our present discussion the most significant aspect of behavior is that the individual only sees, hears, or otherwise perceives what experience has prepared him to receive. That is to say, he selects out of each situation those aspects that he has learned to regard and ignores all else. To this selected scene he responds in definite patterns which transform his impulses to behavior into meaningful conduct. Put in another way, the individual faces a world of meaning, significance, and value because he has learned to see it in those terms and he deals with that world through the patterned conduct he has developed under the influence of his cultural tradition. This means that there are no objective, unequivocal situations: not only man, but all other organisms see the world in terms of their needs, life experience, and heredity. If man finds the world congenial to his desires or austerely valuable, it is because he has imputed those meanings and values to the world, projecting thereon his own imaginings and hopes. Out of the myriad aspects the universe wears, man everywhere has selected the few he will attend to and, assuming the relationships he deems important, has built up his culture.

The essential characteristic of human behavior, then, is this selective awareness and the patterned response, which give rise to what we call conduct, with its implication of past experience. This, then, brings us to the threshold of our inquiry, because the source of these selections and patterns is immediately the cultural tradition, and that, in turn, is the product of artistic creation. Whatever man has learned to observe and the manner of his dealing with the world of events and people have come from the insight and imagination of the artist, poet, religious or philosophical seer, or the creative scientist—all those who fashion ideas, conceptions, and forms that give meaning and value to life and furnish the patterns for conduct. It is they who have constructed the "world" we live in, and by their several arts persuaded us to accept it as the one among many worlds we should prefer. Human behavior, then, may be viewed as the way the individual

receives this artistic-cultural guidance, reconciles it with his own unique self, and utilizes the arts for such reënforcement and "escapes" as he needs to fulfill the demands of social life.

First we may note that every civilization or culture has developed around certain conceptions of the universe and man's place therein which have dominated the social life. It is enough to refer to the world conceptions and moral ideas of the Hebrews whose poet-prophets created the framework of Jewish culture and set the major problems of its people. Contemporaneously Egyptian civilization was flourishing upon different conceptions and values, while somewhat later the Greek culture arose with still other conceptions and ideals of life. In each the individual learned to regard those aspects of the world and of human activity to which the artists, poets, philosophers, and priests had sensitized him by their several imaginations. Thus we see how the very quality of a civilization is the product of artistic creation, the fruit of those valuations that the genius of the race or people has placed upon nature and man.

Since abstract conceptions and moral aims can operate only through concrete activity, in each culture we find definite patterns of behavior through which the ideals and values of the people are to be achieved and conserved. Here we find the artist supremely powerful since his imaginative embodiments of those issues really direct the conduct of life. More than we realize, significant education occurs through aesthetic experience of stories, drama, and poetry wherein a person realizes the valuations and the patterns that emotionally satisfy him. He identifies himself with the characters of the artist's creation whom he strives to emulate or develops an aversion to others who affront his sensibilities and outrage his values.

In artistic creations he responds to stimuli for the evocation and channeling of emotional reactions; suddenly he finds himself moved by hitherto unsuspected aspects of life, now revealed in poignant form and action. Again he discovers patterns for behaving that give rise to unique conduct or an altered response to familiar situations. Often he finds interpretations of experiences that have long troubled him by their discrepant, if not incongruous, character, forcing him to harbor conflicting beliefs and fears; the artistic insight, piercing through these experiences, integrates them into a coherent and meaningful whole. Sometimes he receives an awaited answer to his anxieties, when the artist offers him a pattern that resolves his doubts and hesitations by crystallizing his suspended action into an expression he had never dared to hope for.

We need only remember the history of man's sex behavior and relationships to find examples of these artistic contributions to life. In every culture, the primitive, elemental desires of man have been fashioned and patterned by the artistic imagination that has compelled an acquiescence no force or coercion could evoke. How art serves to pattern sex life is vividly seen in early adolescence when the youth and maiden, suddenly impelled by a new flood of sex awareness, turn to fiction, drama, and poetry for patterns into which they may direct their conduct and express their feelings.

Beyond these values and instrumental patterns, art offers the purely aesthetic experiences, which, because of their sheer artistic perfection, are seized upon by man, hungry for organized and coherent experience, in a world where, for him at least, only art can minister to such a need. It is just this perfection of form, in the general sense of that term and not merely in spatial proportions, that gives art

its compelling power over man—who must continually suffer from the distorted, warped and asymmetrical experiences of daily life. The capacity for aesthetic experience and the ability to respond may be enormously extended and refined by experience that further sensitizes the individual and sharpens his receptivity, as witness the career of the artist himself who must patiently attain a mastery of his chosen medium and the possession of a sensitive awareness.

When an individual undergoes an aesthetic experience, he passes through a critical and pervasive change in his whole self, wherein not the intellect or mind alone, but the whole organism responds. The visceral, emotional response is prominent and the glands are called into play. Suddenly he awakes to a feeling of kinship or relatedness to some thing or person heretofore ignored or viewed indifferently, or he turns in revolt against long-cherished or tolerated situations.

As Thornton Wilder in *The Woman of Andros* has said, "We can only be said to be alive in those moments when our hearts are conscious of our treasure." That consciousness is essentially the fruit of our aesthetic training and experience wherein we have become aware of the treasures that the artist or poet has shown us, not alone in works of art, but in nature and human relations. If we possess treasures in the objects of the world or in the person and behavior of others, we owe them to the artists who have taught us to see and to value those aspects of life.

Art is socially significant because it provides the patterns and the aesthetic experiences that rule human conduct, above and beyond all factors in man or in life. Whatever we are or may become we derive from the artist, however he be named or labeled, and in his creations we find our ideals, our hopes, our values and meanings which set our goals and dictate our conduct. The artist gives the form or pattern for human activity and invests our otherwise dull and shabby lives with significance and purpose. We toil and suffer, strain and renounce, because we are under the sway of patterns he has laid upon us, and when we rejoice and are glad we do so because the artist has in a real sense created the occasions out of the drab round of our organic necessities. The very tonic of achievement that sustains and rewards us, far beyond the actual rewards or goals attained, comes from the artist's subtle attribution of value to those ends and to the process of striving.

Just because these patterns are so compelling that we can violate or ignore them only at our peril, art is socially necessary to provide the aids to morale, to courage, to the sustained activity necessitated by their coercion. If life demands effort and the renunciation of easily won goals, we need artistic reënforcements to be found in the aesthetic experiences of religion, music, art—both conceptual and plastic—and the group ritual wherein we reaffirm our patterns and our beliefs.

Every simple culture has these artistic aids and the more it is faced with the raw impact of nature, the more importance it accords to them. In primitive cultures rituals dominate every activity as the group endeavors to sustain an unceasing relation to the world of its imaginative creation. Indeed it is the function of religion to provide man with a conception of the universe and his relations thereto that will give him a purpose and a sense of security without which life has no meaning. In the arts, religion has always found its most potent ally, as we see in the devotion of European art to the great Christian epic.

While art furnishes the patterns of human conduct and the aids to their performance, it also serves to provide the "escapes," through which man turns his back upon the world of duties and necessities, forgets the austere consolations and

aids, and finds sheer delight in a wholly imaginary life portrayed for him by the artist. Therein he finds release from burdens, relaxation of his exigent tensions, and freedom, if only momentarily, from the continual anxieties he bears within him. He turns to these escapes because he wants experience that will lift him completely out of himself and his normal preoccupations and he finds therein an indulgent world that accepts him with all his follies and his weaknesses.

Whosoever can create these escapes through aesthetic experience may command society. He may have any rewards he chooses, far outreaching the payments given to the sober worker in any other field, however exalted. Nor does he need to observe the ordinary restrictions and requirements put upon the normal citizen, since to him are accorded privileges and immunities that defy the law. Such rare individuals become the focus of interest and attention, public characters with whom the audience makes an identification, wistfully living a vicarious life of bright energy and full consummation of frustrated desires. In their creations or performances they are the most potent individuals in the group, since during their brief ascendancy they outrank and overlay all other claimants to the public attention. How pervasive and effective their influence may be we can never tell since we are unable to discover how often their skillful performance has lured an individual away into the world of phantasy from which he has returned with new vigor or endurance. We can see today in the following of popular actors, especially in the movies, how vitally the patterns and escapes provided by art are regarded by the public, even those which may be as enervating as habit-forming drugs.

If we are so dependent upon art for values and patterns, for reënforcement and for escapes, what happens when our dependency fails of adequate response by the artist? The answer is found readily enough, for we today are witnessing on a large scale the conflict between the cultural patterns and the recently arisen demands of life in an industrial society. The old patterns are no longer congruous or applicable and we exhaust ourselves attempting to make the stubborn situation conform to the pattern when the situation is beyond such control. Along with this futile struggle to impose these old patterns upon alien situations of an industrial, urban society, we suffer grievously from the lack of any unequivocal direction, since there are so many competing voices bidding us to follow, but none speaking with the authority of aesthetic insight to which we can hearken. These conflicts and anxieties, these frustrations and perplexities, reveal themselves in overt form that may easily be recognized in irritability, worry, and other forms of mild confusion and in the more acute signs of distress of mental disorder and criminal action, where we see the individual who has been driven from the scene by his anxiety and confusion or has broken through the prescribed rules. A society must have a body of common values, ideas, conceptions and beliefs to give it any integrity and cohesiveness and to provide the individual with socially sanctioned patterns.

When, in addition to the incongruity of the patterns offered us, we have insufficient art to bolster our sorely tried morale and to provide escapes that are not too enervating, then we have widespread despair, suicide, sterility, and general failure, while those who are not so seized throw themselves into activities where they dare not reflect or question lest they too be plunged into darkness. We have records of such periods to ponder upon and compare with our own. The increased urgency for escapes is a natural corollary of such low periods in human history and, as might be expected, the escapes are correspondingly more crude and enervating

since, even in his phantasy, man cannot endure too robust creations when his morale is low and his direction is wavering.

If we ask people generally what art does for them, we will be met by the reply, nothing: art is too highbrow or complicated and meaningless. But, as we have just seen, every person is living on artistic creations; his very patterns of behavior, actual and ideal, are gifts of the artists and prophets of yesterday, and he turns to aesthetic experiences to console and sustain him against the strains and tasks of living. In his patronage of the movies, the comic strips, the fiction magazines and novels, in dancing and music, especially jazz, he finds escapes all of which are artistic creations, however poor in quality or aim some may believe. We all are living on art and only dimly aware of it, while we are completely ignorant of the treasures of art that we might tap if we had the wit or intelligence. It is as if we were living on chaff and muddy water while rich stores of good food and drink lay waiting, only occasionally being visited by a select few who, by the very character of their aesthetic snobbery, serve to repel the curiosity of the famished others. We do need an artist to reveal the resources of art for daily living.

What, if anything, can we do to foster art and develop artists who will create the new patterns for which an emerging industrial society so desperately awaits? Through what process can we rear the artists who will help to liberate us from the old loyalties and coercions which, by their very persistence, increase the difficulties of this emerging new culture? Especially do we need this emancipation in our personal lives since we cannot advance under the weight of those dying values bequeathed to us by the culture of the past. As D. H. Lawrence has put it:

> It is the way our sympathy flows and recoils that really determines our lives. And here lies the vast importance of the novel, properly handled. It can inform and lead into new places the flow of our sympathetic consciousness, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel, properly handled, can reveal the most secret places of life: for it is in the *passional* secret places of life, above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and freshening.
>
> But the novel, like gossip, can also excite spurious sympathies and recoils, mechanical and deadening to the psyche. The novel can glorify the most corrupt feelings, so long as they are *conventionally* "pure." Then the novel, like gossip, becomes at last vicious, and, like gossip, all the more vicious because it is always ostensibly on the side of the angels.

How can we stimulate the creation of the artistic reënforcements needed to sustain our courage and provoke our efforts toward the great achievements involved in developing a new culture? And how can we evoke the artists who will furnish us those escapes we so greatly need as the social life around us of necessity becomes more highly organized and controlled by plan and instrument? As the means of living continue to become more standardized and uniform (as they must become and properly so), human life can be liberated from those preoccupations with nutrition and shelter that have for so long dominated human society. When so liberated, the energy thus available will need new ideals and patterns not only to give life significance and meaning, but to provide opportunities for exercise of the courage, perseverance, and *élan* man has developed through aeons of struggling against hunger, danger, and enemies, in an hostile environment.

Finally, let us note that with this realization of the human origin of our values and ideals there has come a leaden despair, a disillusionment so acute that many assert the game is up. It is true that man creates his own values, and most of those he has cherished are obsolescent if not dead, but it is also to be remembered that

the human needs and functions that found expression in those values continue to exist, awaiting formulation in new patterns.

Is it not possible to hail this discovery of the nature and function of values, their inception in artistic insight and formulation in aesthetic patterns, as the most hopeful discovery of our time? It immediately delivers into our hand the very inmost secret of personality and of conduct and if only we have the artists who can speak in the new language of our times, we can remake man and his society. The really crucial problem is to evoke the artist and infuse him with a passionate conviction of his own insights which he can then communicate to others while remaining aware of his social significance.

But what of the artist upon whose bounty we are so dependent? What is the source of his inspiration and his artistry and what rôle does artistic activity play in his life? We are singularly uninformed about the artist since he is usually so incomprehensible to his fellows that he rarely attempts to reveal the secret of his own dreams and longings. From what we do know, it is clear that the artist is one who somehow is never completely caught up into the current of contemporary life, but rather is gifted, often tortured, by detachment, a sense of isolation that gives his vision a different perspective upon the ordinary affairs and objects of life. He sees situations and relations out of focus, judged by the common man's way of looking at things, and, by that distortion from the obvious, transforms the everyday and ordinary into a thing of beauty or significance. Or, as today, he is so irritated and disturbed by the aspects of disorganized life he sees, which others complacently accept, that he gives himself to a destructive fury.

One who has this warped vision with the sensitive awareness that often accompanies it, and the deftness of tongue or finger to project his insights, can never be content with the routine affairs of life. They are devoid of meaning beside the shining reality presented to his sharpened gaze and so he must, with almost frantic zeal, attempt to communicate what he has glimpsed of forms, situations, relations, values and meanings, and the subtle nuances of life that are the heart of artistic performances. The artist is such an one because he must be such, although his way of life might be immensely more productive and wholesome if, as Leo Stein has pointed out, he were accepted by society as sane and normal.

For the thousands who are drawn to artistic activity, there may be but one who is sufficiently gifted to produce the patterns so essential to life. Only by the multiplication of artists, however, can we hope to find several such as we need today. It would be wise, therefore, to encourage artistic activity, especially among the young, where we may perhaps foster a talent or a genius that otherwise would be buried or diverted into less important work. We can today with good grace undertake such encouragement because, as we are discovering, even the most fumbling artistic efforts may yield a large satisfaction to the individual. Indeed, as our leisure time grows, it is probable that artistic activities, so long confined to the relatively few, will become a resource of all but the dullest, as we find in them new avenues to expression, new resources of reassurance, and new escapes from perplexity. With the growth of artistic activity, even though most of it be upon an elementary and pedestrian level, there will be a realization of the nature of the artistic purpose and a closer sympathy with the real artist and his strivings. Then and then only will our social life have attained a maturity of deliberate purposiveness and the artist will begin to feel at home in the world.

The Canadian Northwest

Theme for Modern Painters

By Marius Barbeau

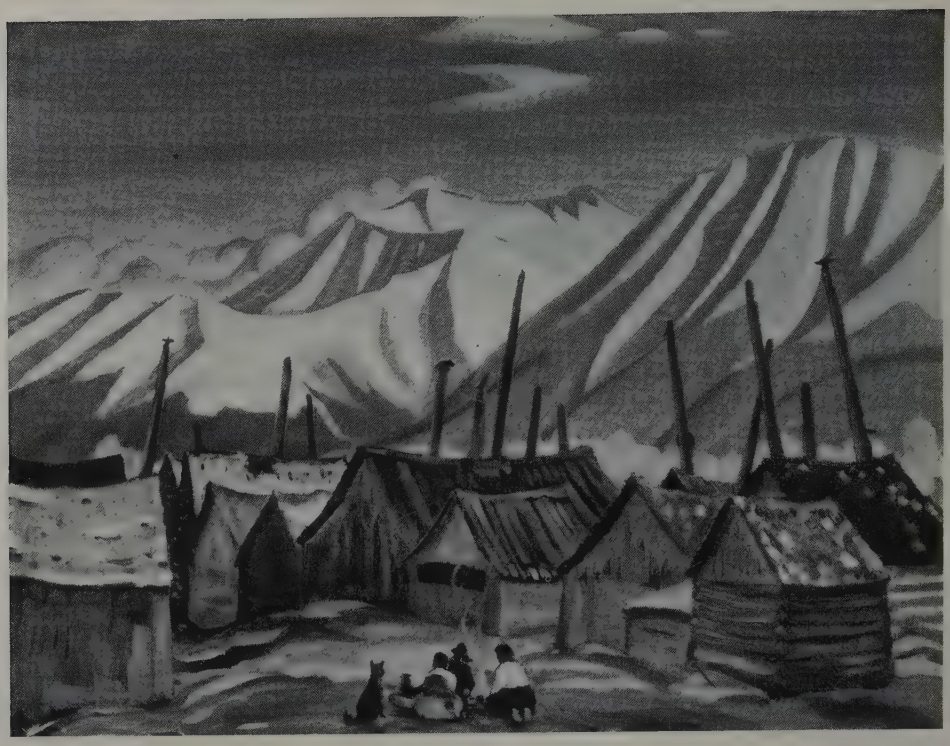
WHEN Langdon Kihn ten years ago sought pictorial themes among the Indian fisherfolk of the Northwest Coast and the prairie hunters of Western Alberta, it was his good fortune to invade a colorful field. The country holds a strong appeal, with its grandiose strangeness. It harbors beauty and never surrenders the last word of its mystery. The coast, particularly on the Alaskan border, is Asiatic; it seems very near the frontiers of Japan. Its warm moisture breeds an extravagant vegetation, carpets the ground with flowers, covers the bushes with wild fruit. Even the mountain slopes have their exquisite huckleberries, the plateaux their bitter soap-berries and juicy saskatoons, the tide-waters their salmon-berries and salal. The diversity of scenery and tribes did not fail to stimulate Kihn's imagination—particularly during the eight months we camped together among the Gitksan of the Skeena—for the semi-tropical sea-coast is as different from the rolling foothills of Alberta as are the red men from the different areas who used to claim their undivided possession.

The Indian portraits and totem-pole landscapes of Kihn attracted much attention after his return when they were exhibited in Ottawa, Toronto, and Montreal. Their clear color note and decorative quality made a brilliant show of a large collection of his paintings. The exhibition aroused interest both in the artist, a young New Yorker, and the country that he was among the first to interpret. Not only was his work attractive and original, but it formed a record of Indian life at a time when it was passing out of existence. Our collaboration—I was studying native art and customs for the National Museum of Canada—made it possible to resurrect many things now passing, which otherwise would have gone to complete oblivion.

A number of his Stony and Koutenay portraits were secured by the Canadian Pacific Railway for the Thompson Memorial at Lake Wildermere. And an effort was made to preserve another part of the collection in public museums. The Southam Brothers, newspaper publishers, purchased more than thirty of the best canvases and donated representative groups to Canadian art galleries from Montreal to Victoria.

The artist's success helped to spread definite impressions of the picturesque Rockies, of the fine wood carvings of the Northwest Coast tribes and their totem poles, which constitute a striking feature of this continent. Though an outsider himself, he has contributed to the opening of a new field, so far neglected, and thus helped the enrichment of national consciousness.

Canadian painting for some years has broken new ground, under the leadership of the Group of Seven. Its advance has been rapid if not spectacular. It has conferred upon the country a distinction and a character all its own, yet till then unexpressed. But its domain at first was restricted mostly to the Georgian Bay and central Ontario. Kihn's success made it easy for me later to induce Eastern Canadian painters, including some of the Group, to extend their activities to the Northwest. Alexander Jackson of Toronto and Edwin Holgate of Montreal were the first,



A. Y. Jackson: Kispayaks

after Kihn, to initiate the movement. Their reactions to the Skeena River scenery were different from each other's and from Kihn's. Jackson is one of our leading landscape painters among the seniors, whose gifts find expression in composition no less than in a subtle color scheme. The well-balanced solidity of his masses goes hand in hand with a great sensitiveness for significant details. Holgate, by many years his junior, was at that time, like Kihn, mostly interested in Indian portraits. Yet his treatment was different. He sought character in a rather austere way, whereas Kihn looked for it in relation to decorative associations. It was interesting to compare the results thus achieved by independent personalities. But all were agreed that inspiration soon is quickened in a country so rich in wild life, aboriginal themes, and rugged scenery.

The Northwest Coast and Skeena people are village dwellers. Their rectangular plank houses used to stand—some are still left—at the water's edge in the fiords or close to fishing stations on the rivers. Their small modern settlements now are scattered on reserves. Kihn and Holgate were the first to characterize their almost Mongolian features in forceful portraits, and their country in landscapes which, with those of Jackson, provide a background as decorative as they are exotic.

Across the mountains to the east, far away, lived the hunters of the prairies—the Stonies, the Crees, and the Blackfeet, whose existence was nomadic and whose skin *tipis* were shifted from place to place according to the needs of peace or war. Even now that they are barb-wired on reserves, their Indian agencies and missions stand in isolation, like symbols of the restrictions which have not yet won full recognition in the land.



Edwin Holgate: Gitlawn



W. Langdon Kihn: Little Thunder

Whereas the coast tribes depended on the sea for subsistence—their food was salmon, whale, seal-blubber, and candle-fish oil—the rovers of the plains wanted nothing but buffalo meat, which, once their appetites were satisfied, they dried in the sun or prepared into pemmican. If the coast people cared nothing for the flesh of land animals, the others, the Blackfeet in particular, loathed fish-eaters, for fish to them was "unclean" as snakes are to most people. The Gitksan of the upper Skeena were of a transition type, both fishermen and hunters.

Their respective modes of traveling and hunting were as different as the nature of their diets. The coast fisherfolk could go only the shortest distances without their one-piece canoes hollowed out of giant cedar trunks; they fished with nets of wild hemp and hooks of bone or hardwood. The plains tribes, on the other hand, could travel only on foot in pre-Columbian days; women and dogs were the beasts of burden, while the men were left free of limb for action against hostile bands. When the Spanish settled in Mexico, escaped wild horses or *cayuses* spread over the prairies to the north, before the first white men were seen there. The buffalo hunters then changed their ways. They captured the *cayuses* or stole them from their neighbors and became expert riders. Then, instead of crawling near the buffalo herd or awaiting it in ambush, they pursued it in the open and surrounded it on their swift broncos.

The sharp contrasts between these two stocks of Indians become more intelligible in the presence of characteristic portraits from both areas, by Kihn, Holgate, or Winold Reiss. Reiss is the painter with whom Kihn first visited the Canadian Southwest over ten years ago. The faces of the Nootkas of Vancouver



George Pepper: Kitwanga

Island and the Gitksan of the Skeena are broad and square; their jaws are massive and often flat, their physiognomy is Mongolian. The lean features and aristocratic expression of the prairie hunters belong to an altogether different lineage. The face is long, narrow, and oval; the nose is markedly aquiline and the arch high. The contours are not unlike the Polynesians of the South Seas.

The assumption has long been made that our natives form a racial unit apart



Courtesy of The National Gallery of Canada

Emily Carr: Gitseyukla

from the rest of mankind. The very name "Redskins" or "American Indians" crystallizes that popular notion. But a few ethnologists now are busy disproving the theory of American insularity. They are tracing native migrations through Alaska to Siberia and finding out how races still represented in other parts of the world have expanded into the "New World" at various times in the past.



W. Langdon Kihn: Weegyet
Head-Chief of an Upper Skeena River Tribe, near the Alaskan Boundary

The people of the Northwest Coast belong to a Siberian migratory wave that has rolled over into America long after the other races that preceded it; the races, for instance, to which the plains and woodland Indians, the Eskimos, and the other central and southern tribes, which are more typically American, belong.

The advent of Europeans on this continent proved to be a turning-point in the history of the native tribes. Greeted as sky-beings and benefactors, the newcomers turned out to be meddlesome. They brought, as it appeared afterward, more evils than blessings. Their transgressions were to spell ruin for the earlier Americans.

In the great crisis of their lives, the Indians lacked foresight. The wisdom of their forefathers was of no avail. Disasters came upon them in quick succession. Yet they never thought of living in peace together and offering a solid front to the conquerors of their land. Instead they engaged in feuds, which were made more destructive through the introduction of firearms. They used the advantages supplied by their white allies against their kindred without considering that a few years later the balance might turn against them. Frontiers were violated, hunting grounds invaded, ancient rights trampled upon, and enmities engendered which could only cause the pendulum of blood revenge to swing both ways and lead to virtual extermination.

The present-day Indians are no longer as their ancestors used to be; they have changed as radically as have their surroundings. Yet artists gifted with insight and imagination can penetrate the surface. Kihn and Holgate have given a clear, individual reading of these human souls at a time when they are fading away.

After Jackson and Holgate had come back from the West with sketches and canvases that challenged contemporary interest no less than had those of Kihn, it was decided to organize a Northwest Coast Exhibition. Native wood carvings and ancient costumes would be shown beside modern paintings which illustrated their backgrounds. The National Gallery of Canada joined several other museums for this purpose and the exhibition was to take place in Ottawa, Toronto, and Montreal. A survey of museum resources and of the work of painters at large was then made. Other artists had continued the invasion of the Northwest, among them J. E. H. MacDonald and Lawren Harris of the Group of Seven; W. J. Phillips of Winnipeg, as well as Florence Wyle and Annie Savage of Toronto and Montreal.

An interesting find was made at this time of a Western Canadian painter so far unknown, who had not yet been recognized even in her own community—Emily Carr of Victoria. An art pioneer and endowed with vigorous talent, unaided, in a country where modern art was not at all understood, she set her heart upon expressing her surroundings in paint. After her training abroad, from 1910 to 1912. she filled her studio with hundreds of sketches and canvases illustrative of Indian life and art, and wild landscape. But her work was rejected by her fellow artists, and, having lost confidence, she devoted herself to the manufacture of pottery on which she painted Indian designs. Her pottery was known from coast to coast.

And finally her painting found recognition and, indeed, proved one of the important features of the Northwest Coast Exhibition. She has since figured at the front rank among her peers, not so much on the strength of her early efforts as on the merits of her remarkable renewed development. Of all the painters, she is the one whose interpretations of the coast are, in a way, the most authentic and novel. She loved the country of her birth most of all, finding her father "too English." She traveled alone with her easel and brush among the Vancouver Island tribes, on the Queen Charlotte Islands, and along the Skeena River before the railroad was built. Fond of the natives, she made friends with them and so found things which without the approach of real friendliness would have been lost, as they have since disappeared.

The Exhibition of Northwest Coast Art proved a unique event. It brought out personalities and features of art till then unknown. The interrelation of totem poles and modern paintings displayed in close proximity made it clear that the inspiration for both kinds of art expression sprang from the same fundamental back-

ground. One enhanced the beauty of the other and made it more significant. The Indian craftsmen were great artists in their way and original; the moderns responded to the same exotic themes, but in terms consonant with their own traditions.

The Canadian Rockies and the Northwest Coast are now part of our art panorama. The summer exodus to the West still continues and pictorial contributions become yearly more varied and satisfying. Arthur Lismer, of the Group of Seven, went to the neighborhood of Banff, where Rungius and Brown have spent their summers for many years. Phillips of Winnipeg explored the Alert Bay district for pictorial themes and has since published an interesting album of woodcuts from the homeland of the Thunder Bird. George Pepper and Pegi Nicol of Ottawa, John Byers and Lowrie Warrener of Toronto, Paul Coze of Paris, have all recently sojourned on the Skeena. Scenery, totem poles, native graveyards, and portraits of Indians have tumbled onto canvas or into plastic clay at a terrific pace. Gitksan chiefs once more have donned their regalia, perhaps for the last time. When the moment came for visitors to depart, they buckled up their fat portfolios with light hearts. Their search had not been idle.

"Big business" also has awakened to the advantages of vital and live art. When the plans were submitted for the new wing of Château Laurier, the magnificent hotel of the Canadian National Railways in Ottawa, space was provided for a tea-garden. This hall might lend itself to the spirit of the times. Some one suggested a Canadian background, in preference to Renaissance florals and scrolls from the hand of commercial decorators. Sir Henry Thornton, the president, gave his approval, and a painter was chosen who would measure his skill and inspiration to an exciting task—the embellishment of an inner room a hundred feet long, and wide in proportion, with eighteen large supporting pillars and a vaulted ceiling, to be done in the Indian style. Edwin Holgate was selected for the enterprise; since he knew the Skeena river scenery and totem-pole carvings at first hand, he would create authentic designs and local color adaptable to architectural functions and requirements.

The Skeena Room of Château Laurier is now far and away the most striking feature of this fine hotel, and the only indigenous one. Even before its completion, it was insistently sought for by visitors and by many who are interested in Canadian art. It constitutes a striking departure from the beaten path and a step forward in Canadian art and culture.

If Eastern artists first became aware of the Rockies and the West Coast, it seems that the Westerners themselves are at last awakening from their torpor. Vancouver is now coming into its own as a creative center. Under the direction of Charles H. Scott, its municipal school of art is now bringing youthful talent to fruition, and a new gallery of art is being founded and endowed. The winter exhibitions of the National Gallery now receive each year pictures of the Far West, redolent of coast scenery. F. H. Varley of the Group of Seven, and formerly of Toronto, now studies seashore values—white mists, semi-tropical moisture, and dark-green forests—or turns to the luminous peaks of Mt. Garibaldi with flowers in bloom at the edge of glaciers. W. G. MacDonald, Grace Melvin, and W. P. Weston, also of the staff of the school, respond keenly to novel themes.

At last the East and West have joined hands in a common appreciation of one of America's most inspiring pictorial backgrounds—the Rockies and the Northwest Coast.

EDITORIALS

Art and Life

It has been said—and with some truth—that anything can be proved with figures. Shakespeare somewhere mentions an "exception that proves the rule." This saying, now raised to the untouchable status of proverb, has achieved a meaning apparently quite different from that given it in the reign of Elizabeth. At least one authority holds that the word "prove" should here be translated into the modern words "try" or "test." An exception tests a rule but does not prove it. Likewise, figures should be used only to test a rule or theory. It is in this spirit that the following figures are given; they test very favorably a theory presented by the history of mankind—the theory that art has something to do with life.

In Cleveland, a fairly representative American industrial center, the figures seem to indicate a direct relationship between the increase in the number of unemployed and the number of people taking advantage of the facilities of the Cleveland Museum of Art. Museum attendance for 1931 shows an increase of twenty-three and a half per cent over that of 1930. Let us compare the increase of seventeen and eight-tenths per cent in the number of unemployed actively seeking work in January, 1931, over April, 1930, an interval of ten months. According to the Museum's *Annual Report* for 1931, that institution functions primarily in relation to metropolitan Cleveland and reaches most people during the winter months when its classes, lectures, and musical events are in full swing. It is well to remember here that actual unemployment figures do not show the number of people directly affected by hardship, nor do they begin to indicate the number whose faith in society and in themselves is greatly lowered in the general slackening of morale. The discrepancy of just under six per cent between increases in museum attendance and unemployment could certainly be more than offset by these considerations. But for the sake of even greater fairness it would also be well to remember that in January, 1931, the Museum's attendance was phenomenally large, due to the exhibition of the Guelph treasure. This event was greeted by unusually prominent and effective publicity. But even this allowance only helps to bring the figures into closer accord.

In the days when comforts and minor luxuries can be taken for granted, the arts, superficially considered as luxuries and frills, are left to those few who want them and those (and they are even fewer) who realize they need them. But hard times show us the other side of the coin. The need for assurance of comfort and even of physical existence leads to the recognition of other needs apparently more subtle but in reality simpler, at first sight too intangible for comprehension but in honest truth open to fulfillment by anyone who is willing to give up preconceptions and to adopt new mental attitudes. Men faced with failure turn almost instinctively to change the circumstances that brought on the failure. The unbalanced individuals of an unbalanced civilization turn toward those aspects, formerly neglected, that may go far to restore balance, first to the individual and through him to the group. Balance, depending on some underlying plan, is inherent in good art; it is the discovery of this quality in the arts that helps the individual to find balance in himself and in his world.

Challenge

It is amazing to note, in this year of gloom and bread-lines, how many cheerful and forward-looking things really are happening—apparently through the law of compensation, or some other equally difficult to understand. For instance, a new magazine has been received, *Liturgical Arts*, a quarterly which, in its printing and make-up, is a credit to its publishers, the Liturgical Arts Society. It is a pleasure to turn its pages, but it is more than a pleasure to read its introductory editorial.

The Liturgical Arts Society was founded some three years ago by a group of Catholic architects, artists, and craftsmen, with the avowed aim of developing more worthy standards in the art of the Church in the United States. To quote:

"Throughout its missionary phase the Church in this country was naturally too preoccupied with the vast spiritual problems of a fluid population to give, with all its solicitude, that deliberate and intimate concern for the shaping of the material temple which is invited by its sublime function. Nor was there available, except occasionally, the order and variety of artistic talent in all respects worthy of the challenge. As a consequence the perfunctory and unscholarly standards of art which too generally prevailed became the subject of critical regard from time to time both from within and without the Church.

"These conditions no longer prevail. . . ."

Expressing the wise belief that "the best way to improve religious art lies not so much in

ciriticizing what is bad as in pointing out what is good," the Society wishes to make available to professional artists and priests of the Catholic Church the long and brilliant tradition of the past and the best of contemporary production. The magazine evidences so high a standard of taste and creative appreciation, so intelligent an outlook, that its influence cannot but be happy.

There is little that can be added to the innumerable statements already made of the Church's service to Western art. Ravenna and Chartres speak for themselves. Let it suffice to say that we are as much in need as ever of beauty around us—in our living, in our thinking. If ecclesiastical art has been in eclipse, the Church is only taking up again what was once its secondary mission—to bring to the people the highest artistic expression of their times and of all time, for the enrichment of their spirits.

The Community Movement

In the State of Oregon a vitally significant movement is well under way—the community movement. Here decentralized development can be seen not, as elsewhere, as a hoped-for ideal, but as an ideal translated into apparent fact. The State University is alive enough to have recognized the fact and to have seen through to its significance for knowledge. Through the *Oregon Community News*, a small paper published at the University, a forum is being provided for the people of the state in which they can discuss common problems and learn through each others' practical accomplishments. Supervision is accessible but is not inflicted; educators, who, as a class, are at times overzealous, are here seeing the wisdom of respecting and fostering to an unusual degree the self-reliance and self-esteem of the laymen. This may be seen in the editorial from the *News* quoted, in part, below:

"The vitality and importance of the community movement in Oregon are becoming more and more obvious as our study progresses. It is still premature to attempt to explain why it is so vigorous, but this much is clear: It is an expression of a great popular desire for community, cultural, and social life, and for local self-expression.

"The movement is apparently independent of any single group or agency and represents a definite folk movement.

"It appears to center around any group in the community which has vigorous leadership in it. . . . It contains elements of significance for the future of rural civilization in Oregon. . . .

"When the story of this movement is written it will be an epic equal to that of our pioneer days. There is a thrilling challenge in its elemental simplicity and earnestness, in its closeness to the soil.

"Here are men, women, and children at close grips with nature and their elemental life problems. In that primitive struggle the best elements of human nature gleam through humble exteriors."

Oregon has been fortunate in having fewer dogmas to discard, fewer of those old ideas which make readjustment difficult. Although the people may be still swayed by the opinions of their grandfathers, the traditions thus sanctified are less rigid in detailed application. Stopped in their westward surge by the Pacific rather than by the Hudson, or even by the Mississippi, the pioneer spirit has turned to overcoming wider barriers—those of the mind. Perhaps the ocean has presented larger and simpler aspects and suggested wider horizons to them. At any rate they are not satisfied with makeshift patterns of social and cultural behavior passed on from the East; they are intent in making their own patterns. But they are not trying to create entirely from the raw; they also reach out for an understanding of other times and places.

Most Americans have a childish fear of destructive criticism. We have yet to learn that to tear away something harmful is only to make room for the natural growth of something better. Just as a snake changes his skin, so must a man change his mind. What use is the wearing of an old idea if it is dead?

Personalities

Lawrence K. Frank is Associate Director of Education, for the General Education Board, New York City. He has served on the staff of the Laura Spelman Rockefeller Memorial and the Spelman Fund. As his article, *Art and Living*, indicates, his interest in personality development, mental hygiene, and child research has not precluded broader interests rising out of them.

Marius Barbeau has been an ethnologist and folklorist for the Canadian Government since 1911. He was, before that, at Oxford University as Rhodes Scholar from Quebec. Since he joined the staff of the National Museum of Canada, Mr. Barbeau has discovered and recorded a great wealth of traditional material among the native Indians of Canada as well as among the early settlers. He is actively inter-

ested in the new Canadian Art Movement in painting, music and literature.

DOROTHY GRAFLY, whose work has appeared in these pages before, is the daughter of the American sculptor, Charles Grafly. She was born in Paris, and was graduated from Wellesley College with honors. She studied dramatic composition with Professor George Pierce Baker at Harvard and did some experimental work in dramatic writing and production in an open-air theatre on her father's estate at Gloucester, Massachusetts. She went into newspaper work on the *Philadelphia North American*, and when that paper went out of existence she became art critic of the *Philadelphia Public Ledger*, a position which she still holds. For twelve years she has been a special correspondent of the *Christian Science Monitor*. The article in this issue is the first of a series on contemporary European sculptors. Miss Grafly's knowledge of art and artists comes through the close contacts of home life, enriched by extensive study in the United States and Europe. She is a lecturer on art and a contributor to magazines.

CHARLES HARRIS WHITAKER, who makes his first appearance in this issue of the Magazine, wished to be an architect, studied in Providence, and practiced a little in Boston, "although no one was the better or worse for it," as he writes. Later on his interest in music took him to Europe, where he was further bewitched by Europe itself and the graphic arts. He collected lithographs and wrote and lectured on the graphic arts. After that there was a long period when he was associated with his father, an hydraulic engineer; this work led to a long residence in England and Belgium, "a great deal of roaming and engineering," until he settled down as editor of the *Journal* of the American Institute of Architects in 1913. He founded the Press of the A. I. A., edited, and saw to the production and design of several important books. He has "written a great many fugitive articles on the graphic arts and the social aspects of architecture for publications here and in Europe." Since 1918 he has spent most of his time in Greece trying "to make a series of photographs that would help make people understand what the Fifth Century was about." He is now writing and lecturing, mostly on Greece, and hopes some day to finish a book about *The Rise of Organic Building in Greece*.

G. WATSON JAMES, JR., who lives in Richmond, Virginia, was trained for the engineering profession at the Virginia Polytechnic Institute. He later entered the newspaper field as a special feature writer, covering music and theatre for several southern dailies. He has been editor of several magazines and organs. He was assistant editor of the McGraw-Hill Publishing Company until 1928, when poor health sent him south. He has been painting seriously for some years and has exhibited in several shows, including the Forty-Fourth Annual at the Art Institute of Chicago. He became art director of the Keewaydin Camps, Ltd., in 1930 and has there carried art activity well past the experimental stage, as can be seen by his article in this issue.

Letters

Magic Carpets

SIR:

Kindly allow me space in your valued Magazine to comment upon the review of my book, which appeared in the February issue.

The subject and title, plainly, is *Oriental Rugs and Carpets*. First lessons consist, usually, of instruction in three methods of weaving: tapestry, soumak, and knotted pile. On page 4 occur the words: "The method of rug weaving in early times—theoretically—would be classified by us as khilim or tapestry." On page 250, this method of weaving is fully explained, following the words: "the earliest kind of oriental rug weaving, known as khilim or tapestry." Nevertheless, despite subject, title, exposition, and illustration, the contents of rug books and the practice of museums of art, your reviewer says: "Mr. Dilley's book evidently is upon the subject of pile carpets," which is followed by the instruction, evidently omitted: "Tapestry is probably older than knotted pile."

When a premise true and obvious results in a conclusion wholly fallacious, it is to be expected that further fallacy will follow, as it does.

Chapters I and II are devoted to rug history. Together they contain fifty-four quotations, concerning rugs, assembled from the books and manuscripts of Greek, Latin, Arabic, Chinese, Spanish, Italian, German and English authors, who lived three hundred to twenty-four hundred years ago. From this material the sources and periods of early rugs are established, the art traced from Assyria and Babylon to Persia, Egypt and Asia Minor, the continuity of the art demonstrated, and the interesting amalgamations and cleavages of the art explained.

This contribution to the history of rugs, made by research carried on for years, is knowledge which your reviewer acquired, evidently, by travel. He says: "The first part of this book . . . is chiefly interesting to one who has not seen it

[Persia] and cannot afford more time for a first visit." Permit me to advise your readers that information of the character contained in these chapters is not to be acquired, or even surmised, from the terrain or inhabitants of modern Persia.

Again, the illustrations to the chapter on Chinese rugs consist of twenty-three pictures of rugs of the Ming, K'ang H'si, Yung Ch'eng, Ch'ien L'ung, and Tao Kuang periods, and of only one rug of modern manufacture, which is shown in the process of being embossed. Your reviewer says: "The illustrations are chiefly modern and the early pieces are slighted." He complains, also, that a pillar rug is misnamed a temple hanging. Pillar rugs are temple hangings.

Finally I wish to submit to impartial judgment the question whether the inference that must be drawn from your reviewer's statements: "authority is seldom guaranteed as to integrity" and "let buyers beware of advertised authority," is not unjust and uncalled for. The eighteen authorities, mentioned by name in the introduction to the book, have the reputation of being gentlemen. Several of these gentlemen, although dead, still live through their books. One of the authorities is a woman, Miss Frances Morris. As to the advisability of consulting them, which your reviewer says is contrary to his belief and practice, it can be safely asserted that no knowledge of the subject, of any account, is from any other source obtainable.

Yours very truly,

New York City ARTHUR U. DILLEY

"Effigies of Flame"

SIR:

Henry Adams, in the sum of comment to date upon stained glass, is famous for his assertion that the Gothic builders "needed light and always more light." Then, pointedly asks Christian Barman, "Why could not they get a little more of it admitted through their giant windows?" And this question, he continues, cannot be answered except by finding out exactly for what purpose the light was needed; what, in fact, it was they meant the light should do.

Barman's comment on stained glass which hinges upon the answer is so keen, imaginative, and deliciously unusual that I am sure many of your readers will be glad to be made acquainted with it. I take it from his remarkably inspiriting little pamphlet, *Architecture*, Pages 45, 46, 47.

"When we say of a room that it has plenty of light, we are thinking of the fact that the walls of the room and the people in the room are brightly illuminated. And when we ask our architect to give us a light room, and talk to him of 'the necessity for light,' it is because we want more abundant light to fall on our pictures, or on our breakfast-table, or on people's faces or women's frocks. We want to admit into the room a great deal of natural light, light in the form of raw material; and we leave it to the various objects in the room to fabricate this raw, natural light into finished visual images. But the cinema has of late years made us familiar with another kind of light, the light that is introduced into a room in the form of a ready-made image. The objects and the people in a cinematograph theatre are suffered to receive only a faint trickle of light, for the picture is here the thing. And so, too, in the Gothic cathedral. . . .

"There is no point in making the worshippers look at one another. There is much point in making them look at pictures setting forth the most important facts about their religion and the founders of that religion. And since the pictures were so important, why be content to throw the light on the pictures? Why not fabricate the light into pictures as does our modern cinema? If the light were brought into the building minted and stamped with effigies of flame, there was little danger that it might be diverted to worldly purposes. . . . It is the light of the cinematograph beam, or, rather, of the unchanging image of the magic lantern. No other light matters. . . .

"[The windows] utter their message in a voice of thunder that no one may ignore. When Shelley complained that life stained the white radiance of Eternity 'like a dome of many-colored glass,' he was imagining himself inside a Gothic cathedral."

Yours very truly,

ALFRED MANSFIELD BROOKS

Swarthmore, Pennsylvania

Gift of the Sculptor

SIR:

In the February issue of THE AMERICAN MAGAZINE OF ART there appeared a reproduction of the bust of George Bellows, accrediting the gift to the Columbus Gallery of Fine Arts, mentioning Ralph H. Beaton as the donor.

This was an error in our Gallery office which we deeply regret. The bust was not given by Mr. Beaton, but by the sculptor, Robert Aitken.

Mr. Bellows was born and raised in Columbus, and the Columbus Gallery of Fine Arts has been devoting one room to Mr. Bellows' work. Mr. Aitken, a long-time friend of Mr. Bellows, knowing this, made the donation in his memory.

Yours very truly,

KARL S. BOLANDER, *Director,*
The Columbus Gallery of Fine Arts

SCULPTURE



Meštrović: Bishop Gregory Ninsky
Diocletian Palace, Spolato, Dalmatia



Milles: The Fountain of Industry at Stockholm



Meštrović: Zagreb Fountain

Meštrović and Milles

By Dorothy Grafly

THE twentieth century, with its social and political upheavals, and its rebirth of intense nationalism, has brought to sculpture a new sense of responsibility that finds expression in severe line, strength of mass and return to architectural consciousness. Modelers give place to hewers in stone, and the fine old tradition of carving becomes again the foundation of the sculptor's art.

The contemporary era is one of struggle. It has far less in common with the redundant scrolls and cherubs of the baroque than with the severe stylized design concept of the archaic Greeks. Slashing through non-essentials in design, significant sculpture today harks back to barbaric fundamentals and grooms itself for monumental tasks. Its interests lie in grandeur rather than in the pleasant pomp and riotous detail of the Versailles gardens.

Fountains, well-spring of much fine sculpture in Europe, turn from the exuberance of the Trevi in Rome to the compact architectural massiveness of the Fountain of Industry by the Swedish sculptor, Carl Milles. There is a drawing in of extraneous detail, a trend toward the compact, the massively powerful. At times this tendency throws all delicacy to the winds and seems to specialize in brute force. Sometimes, as in many a Milles composition, it combines a sense of rough-hewn crudity with greater sophistication in form modeling.

Art in the market-place rather than in the exhibition hall has played its part in shaping national destinies. Although exhibitions may introduce the individual sculptor to the world, as was true of Milles at Malmo in the great Baltic Exposition of 1914, and of Meštrović in the London display of 1915, they are, for the ambitious sculptor, a means to an end rather than an end in themselves. Although virtually all important sculptors of our day have touched Paris, far less than the painters are they dominated by its art trends. Influences they have absorbed, but in returning to their homelands they meet the stronger tide of national consciousness and are swept by it to realization of their individuality.

The fire of nationalism has been rekindled in many European countries and may, through the work of sculptors, be traced in Sweden, Jugoslavia, Germany, and Italy. In England, also, a new nationalism, tending back to the old Anglo-Saxon tradition, manifests itself. France, where many sculptors still dally with exhibition pieces and isolated experiments, offers a few men of heroic calibre.

The intensity that creates an artist may at the same time forge a patriot. When it does so, no matter what strong influence of individual or of period shapes its art destiny, its roots run deeply in native soil and its development is conditioned by the character of that soil. If it be a rocky wilderness, a feeling of rough-hewn crags becomes the heritage, as in the work of that dominating figure in contemporary Slavic art, Ivan Meštrović.

Born in 1883 in a remote mountain village of Dalmatia, Meštrović had for comrades mighty shepherds of the hills who taught him to carve their wooden spindles. Long before he was finally apprenticed to a stone mason in Spolato, he was roughing out figures of his own. The crude, primitive technique of that



Milles: The Sun Singer
Stockholm, Sweden



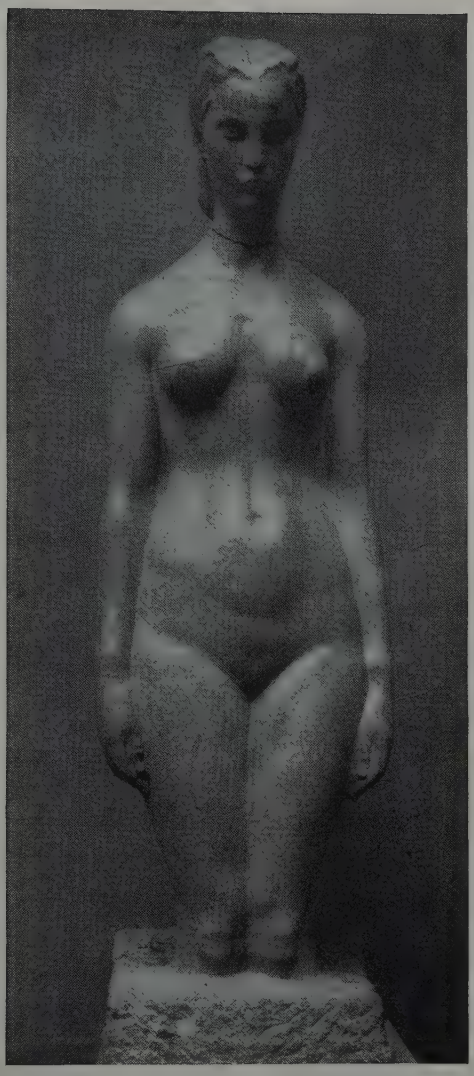
Milles: Monument for Navigation
Helsingborg, Sweden

peasant environment has been more basic than the subsequent worship of Rodin and Michelangelo. It is to the faces and forms of mountain peasants, a burly, unconquered race of barbaric strength, that Meštrović turns in moments of tense composition. His art, found in a rocky, brutal wilderness, is at heart barbaric, despite the grafting upon it of other enthusiasms.

At sixteen, Meštrović wandered to Vienna and thence to Paris, where he discovered creative kinship in Delphic sculptures dating back to 550 B.C. To the peasant Jugoslav temperament, archaic Greece seemed less remote than contemporary France, and although Rodin, in whose studio Meštrović worked, exerted a marked influence upon the young sculptor, the spirit of his maturity is a union of Slavic barbarism with archaic design.



Meštrović: Madonna and Child



Meštrović: Innocence

Courtesy of The Cleveland Museum of Art

The work of Meštrović may be roughly divided into three sections: monumental works of nationalistic fire; religious sculpture; and the strangely pensive, often delicate interpretations of character so well developed in such works as the portraits of his mother and his wife.

Born of a hardy people, true descendants of ancient Croat heroes, Meštrović threw himself into the patriotic conflict that gave Jugoslavia freedom at the close of the World War. While he helped to mold the new nation in fact, he was giving it intense rebirth in his art. The equestrian of the Slav hero Kraljevic Marko sums up in stylization and brute strength the fierce patriotism of the mountaineer; while the towering figure of "Bishop Gregory Ninsky" in the Diocletian Palace at Spolato, Dalmatia, symbolizes the molding power of the church militant. In



Milles: Folkunga Fountain at Linköping



Milles: Poseidon Fountain

both works there is action, controlled, but no less purposeful. In such conceptions it is Meštrović who speaks for an entire people and who comes into his own from the Rodinesque apprenticeship of such a work as the Zagreb Fountain.

The same sense of primitive force that dominates the Bishop is felt again in the heroic elongation of body given the monument to the old Croatian poet, Marko Marulic. Meštrović's treatment of hands is always in character. For the Bishop he devises long bony fingers, slender though powerful. For the rugged poet he conceives a heavy primitive hand, equally long of finger, but gnarled and stocky as if it belonged to a long race of mountaineers.

In his childhood Meštrović heard the blind beggars singing the songs of Kosovo, and when, at his mother's knee, he absorbed the intense national and religious throb of their meaning, he laid the foundations for a fierce patriotism. It was the battle of Kosovo in 1389 that sent the Serbs down to bloody defeat and left their bones on the plain for blackbirds to pick. To memorialize the heroism of those years in light of a reborn Slavic nationalism, Meštrović conceived his Temple of Kosovo, peopling it with groups of figures symbolizing national torment. In his choice of figures the Mediaeval and archaic are touched to fire by Slavic patriotism. Myticism is introduced in the sphinx of mystery and in the colossal male figures symbolizing primitive mythology. In his huge, elemental figures Meštrović typifies forces over which men have triumphed, while in mourning women he creates an allegory of human resignation. Perhaps, also, in that human conception the sculptor has expressed his revulsion against the terrors of war and his desire, later achieved, to seek escape in religious composition.

For religious symbolism Meštrović turns to his early environment, preferring the imagery of the Orthodox churches and monasteries of lower Dalmatia to the traditions of Renaissance Italy. As with his national heroes, so with his religious forms—faces and passions are of the Croats and Serbs, hard, bony outlines, determined jaws, slightly hooked noses, and full, barbaric lips. Christ on his cross, carved in wood by the hand of Meštrović, is a Croatian Christ.

In religious design he reveals another influence—that of the Byzantine. Where Greece is uppermost in the caryatids for the Temple of Kosovo, "Crucifix," "Madonna and Child," and innumerable angels bear out the Byzantine tradition. Meštrović astonished the world by the scope of his labors in the exhibition held in 1915 at the South Kensington Museum, London. His most ambitious work, however, was completed in 1922 and took the form of a mausoleum to the family of Racic, erected on the crest of a cypress-covered promontory at Cavtat. Essentially religious, the work unites the Byzantine, the Greek, and the barbaric Croat design trends. One is impressed with the mystic note of the two great angels bearing the souls of the dead in their arms. As in technique, so in religious symbolism, Meštrović combines pagan and Christian, but remains always the Slav.

When his fame traveled to America and, after a visit here, he produced two great angular Indian equestrians for Chicago, he showed that whatever subject might fall to his lot it must pass through a Slavic molding process. The Indian horsemen touch primitive America only in so far as the primitive answers its kind wherever found on the face of earth. Moody, barbaric, mystical, tender only in his thoughts of motherhood, Meštrović, with Slavic mind and emotions, is temperamentally at opposite pole from the whimsical yet vital nationalism of the northern Carl Milles.



Milles: Deer

One of a Pair in the Courtyard of the Swedish Match Company, Stockholm. Courtesy Cleveland Museum of Art



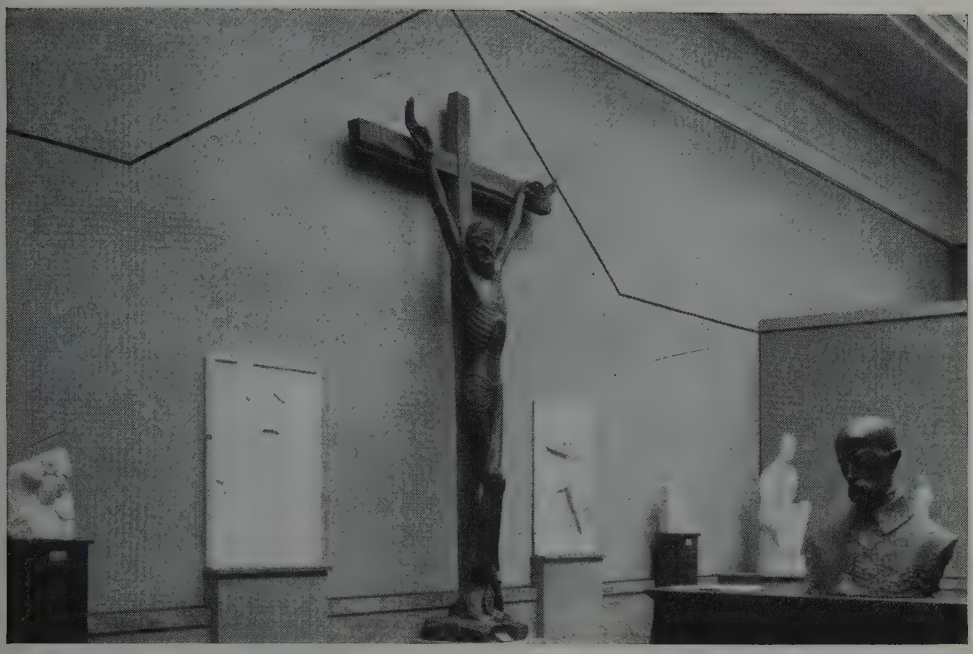
Meštrović: Detail, American Indian

One of Two Erected in Grant Park, Chicago Courtesy of The Art Institute of Chicago

In inheritance Milles is less Swede than Meštrović is Slav. His mother was French, his father a Swedish military officer. Born in 1875 at Lagga, near Upsala, ancient stronghold of Swedish nationalism, Milles studied at the Technical School of Stockholm. In 1897 he had decided to sail for Chile as a gymnast, but won a twenty-pound scholarship from the Slojd Society. With this he hastened to Paris, where he found the life of a student difficult and his fund vanishing. To eke out an existence he carved wood figurines of men and animals.

In Paris Milles found the usual influences. He came under the spell of Rodin and, for a time, more profoundly, under that of Meunier. Some of his earliest bronzes are rough-hewn sketches of Dutch women workers and groups of horses. Interest in animals led to intimacy with wild life in the Zoölogical gardens and to the shaping of groups of everything from Plesiosaurus to moose, wild boar, and fish.

The common heritage of a nation of carvers is traced in the work of Milles as in that of Meštrović; hewers first, these men are modelers by virtue of training. The shaping of Milles was more cosmopolitan than that of the Jugoslav, and we find, in addition to the influences of Paris, a strong German strain. Students often learn more from each other than from a master, and in Paris Milles was thrown with the German sculptor Bernhard Hoetger, like whom, he found relief in Egyptian, Chinese, Indian, and northern Gothic formalism, experimenting even with baroque design. While in Munich, he came under the influence of the German sculptor Adolf Hildebrand, through whose pamphlet, *Problem der Form*, which exerted great influence upon so many young German sculptors, Milles was swayed from emotionalized naturalism back to the concept of sculpture as controlled by architectural form.



Meštrović: Exhibition at The Cleveland Museum of Art

The creation of museum pieces is as incidental to Milles as it is to Meštrović. For both, monumental work of heroic mold holds prime appeal. In 1901, while he was still a student in Paris, Milles entered a competition for a monument to the Swedish national hero, Sten Sture, hero of the Battle of Brunkeberg, 1471. As Meštrović immortalized Kraljevic Marko, hero of a lost conflict, so Milles set out to perpetuate the memory of the Swedish liberator. Inherent in the one theme is a brooding, repressed nationalism; in the other the bulwark of nationalism vindicated. Thus Milles interpreted his group, breaking with sculptural traditions of the day and offering a sketch that nonplussed the committee. In the Sten Sture, the stolid hero sits his horse in the midst of his equally stolid followers, archaic in treatment of bodies and armor, but with an archaism that is northern rather than Greek. The impression is that of an immovable, invincible host. For this sketch Milles won a fourth prize. He had, however, fired the imaginations of a group of artists and students in Upsala and, through their enthusiasm, was thrown into the first of a series of heated art battles. The original monument committee was forced to resign, and in 1902-1903 Milles was at work on another model. It was not until 1912 that he actually received the commission and not until 1925, ten years after the completed work stood in his studio, that the Sten Sture was finally dedicated in a grove of pines on a hill near Upsala.

This was the first great test of the sculptor's patience, and it is to his quiet ability to wait that Sweden owes the completion of an astonishing number of heroic conceptions, including large fountains, symbolic and historical statues. Perhaps, also, the whimsical humor of a Milles, who could create an entire mythology of sea-lore, and bring a touch of whimsy even to the portrait statue of a great theologian, made patience possible. It marks, also, the gulf of emotional feeling between the work of Milles and that of the fiercely patriotic, often morose Meštrović.



Milles: Bishop Johannes Rudbeckius
Vasterås, Sweden

In Jugoslavia, fostered by the government, Meštrović has expressed a nationalism appealing strongly to a people recently liberated. Milles, in Sweden, where national traditions are rooted in a more remote past, has met the bitter conflict of opinions. His work, as he himself puts it, is either greatly loved or cordially hated. More than one committee has fought over the force of its individuality.

In 1904, with Paris so recently behind him, and echoes of German and Italian Gothic flitting with German and Swedish baroque through his mind, Milles produced one of his most interesting works—a colossal statue of the old King Gustav Wasa for the rotunda of the Nordiskamusset in Stockholm. Carved in wood and polychromed, the heavy, seated form of the monarch, in regal robes, a long sword in his left hand, his right clenched at his side, though formalized in style and northern Gothic in feeling as well as material, possesses the same stolid immobility of the Sten Sture. It is through such a work that one senses the close kinship of German and Swedish design trends.

From the long list of Milles's works one may select for particular study three

types of creative composition: the nationalistic monuments that deal with particular Swedish events, heroes, and men of letters; the great fountains that often combine history and fantasy; and the symbolic figures or groups erected on tall columns and held in silhouette against the sky.

In all his work Milles, like Meštrović, chooses his material carefully. His Sten Sture could have been conceived only in one medium—stone. His Gustav Wasa is as inevitably designed for wood. When, however, he desires a more open silhouette, as in the pillar figures, he uses bronze. Always searching for expression through new materials, he is today experimenting with glass, and again, like Meštrović in America, turns to the Indian for subject matter. When completed, the first glass monument in the world will be erected in St. Paul, Minnesota.

Through the years Milles has been turning from stolid to flexible conceptions. It is interesting to compare with his Gustav Wasa of 1904 the portrait statue to the theologian and founder of schools Johannes Rudbeckius, completed in 1924-1925. Like Gustav Wasa, the sixteenth-century Rudbeckius is heavy set, the weight reënforced by a formal repetition of perpendicular folds in the massive cloak. The figure stands facing the angle of the Cathedral in Vasterås and brings to historical subject matter the whimsical concept of a stocky theologian who turns for advice to the diminutive winged genie perched on his shoulder.

In monuments to individuals Milles met more than one conflict when he abandoned the traditional portrait statue for a figure or group that would symbolize the individual's achievement. In a world still dominated by material interest in likeness, the trend toward symbolism is a challenge to fight.

In his monument to the poet Esaias Tegner, which occupied the years 1921-1926, Milles celebrated the work above the man, producing his "Sun Singer," an erect nude male lifted in song to the sun. Mounted on a tall square pedestal this figure, headless and armless, tops the pine trees in the sculptor's own gardens on the island of Lidingo.

The sketch of a monument to the Swedish patriot-writer Engelbrekt, of the fourteenth century, is one of the most original and active compositions that he has conceived. In competition, however, it met such opposition that it has never been realized. The slim, tall figure of a knight strains upward brandishing his sword. The play of angles is sharp and arresting.

In his half historical, half allegorical conceptions Milles is in his element. He is less happy, however, in the realistic portrayal of human beings, as seen in a recent study for a monument to the theologian Swedenborg. The too-realistic, straining figure reaches out and upward from mundane materialism toward the world of the spirit. Although the aim of the composition is to stress a moment of spiritual struggle, the effect, held to the literalism of a likeness, is somehow revolting and unlike the mature Milles.

The deepening of the sculptor's life philosophy may be read in his pillar compositions. "Les Ailes" of 1908, when contrasted with "L'Archer" of 1913, shows the gradual development of a mature spiritual acceptance of life from a youthful pessimism. In the earlier work, an adolescent, clinging desperately to an eagle, is forced to earth by its weight. In the other, the free, up-standing figure of a man, bow in hand, shoots into the void from his pillar height, standing firmly on a stolid architectural eagle. The figure is erected on a column beside the Palais des Beaux Arts in Stockholm. Even more buoyant in silhouette is the

Monument to Navigation erected in 1922-1923 on a column in the harbor of Helsingborg as a greeting to navigators. The figure is that of a leaping angel, lightly poised on a globe, and bearing aloft in her right hand a ship model.

It is in the fountains, however, that Milles gives full play to imagination, indulging his interest in a weird mythology of creatures. Lifelong contact with the sea is witnessed by his appreciation for waterflow, so essential to the shaping of a successful fountain design. Water, as Milles uses it, is as much an integral part of the composition as the figures and reliefs.

The Folke Filbyter fountain at Linköping, with its relief saga of thirteenth-century Swedish history, is one of the most ambitious of the Milles conceptions. Its central motif is an equestrian of the old cowled, Swedish tyrant, riding on a thin horse and seeking forever the grandchild stolen by his enemies. While he gazes intently into space, the horse picks a difficult way over the stones of the brook. Combining water motif with folk epic, Milles uses the stream for base and plays it over the fifty-five feet of the black polished granite basin, on which are worked twenty-five relief panels covering the exploits of an entire dynasty.

The Fountains of Industry and of Poseidon are strikingly different. A great high oval basin with four heavy lips for waterflow gives opportunity in the Fountain of Industry for large reliefs, Greek in feeling, that trace man's struggle with beasts and the elements, and his conflicts with other men. Architecturally the composition is massive. The Poseidon Fountain, on the other hand, uses a long, low, oval basin with stylized reliefs on the outer surface, telling a dramatic story of nymphs, tritons, satyrs, fish, horses, and dolphins. Milles builds a finny world, tempering his figures to the stress of water. The towering central motif of the fountain is a colossal figure of Poseidon, a fish grasped in one hand, a shell held in the other. At opposite ends of the basin are active triton figures squirting streams of water toward each other. Seen against the severity of surroundings, the fountain, erected in 1927 at Gothenburg, is powerful in silhouette.

The sea world of Milles divides into two parts—the world beneath waters, as in the reliefs for the Poseidon Fountain; and the world above waters, as in the fountain erected in the market-place of Halmstad in 1929. Here tritons emerge into windswept air, gaining full strength of modeling. At the four corners of the rectangular basin, tritons play water backward toward the central group of Europa and the Bull, which, in turn, is curtained by many little streams.

As truly as Meštrović belongs to a rocky wilderness, Milles is one with the sea. Although often opposites in feeling, both men are dominated by a formalism acquired partly through training and partly through national inheritance. Both are determined, prodigious workers, scorning small things and reveling in the heroic. Both possess strong spiritual as well as national emotional reactions, and both, trained in a Paris that was turning from Rodin to the archaic Greeks, indulge in decorative stylization. Their contribution to contemporary sculpture is a return from the over-ornate and over-romantic, from the effeminate and the inconsequential to a rugged severity not without human alleviation, drawing power from the native soil. It may be crude, exaggerated, but whatever its faults, it stands for the same bigness of accomplishment that gave to centuries past such masters as Michelangelo and Donatello.

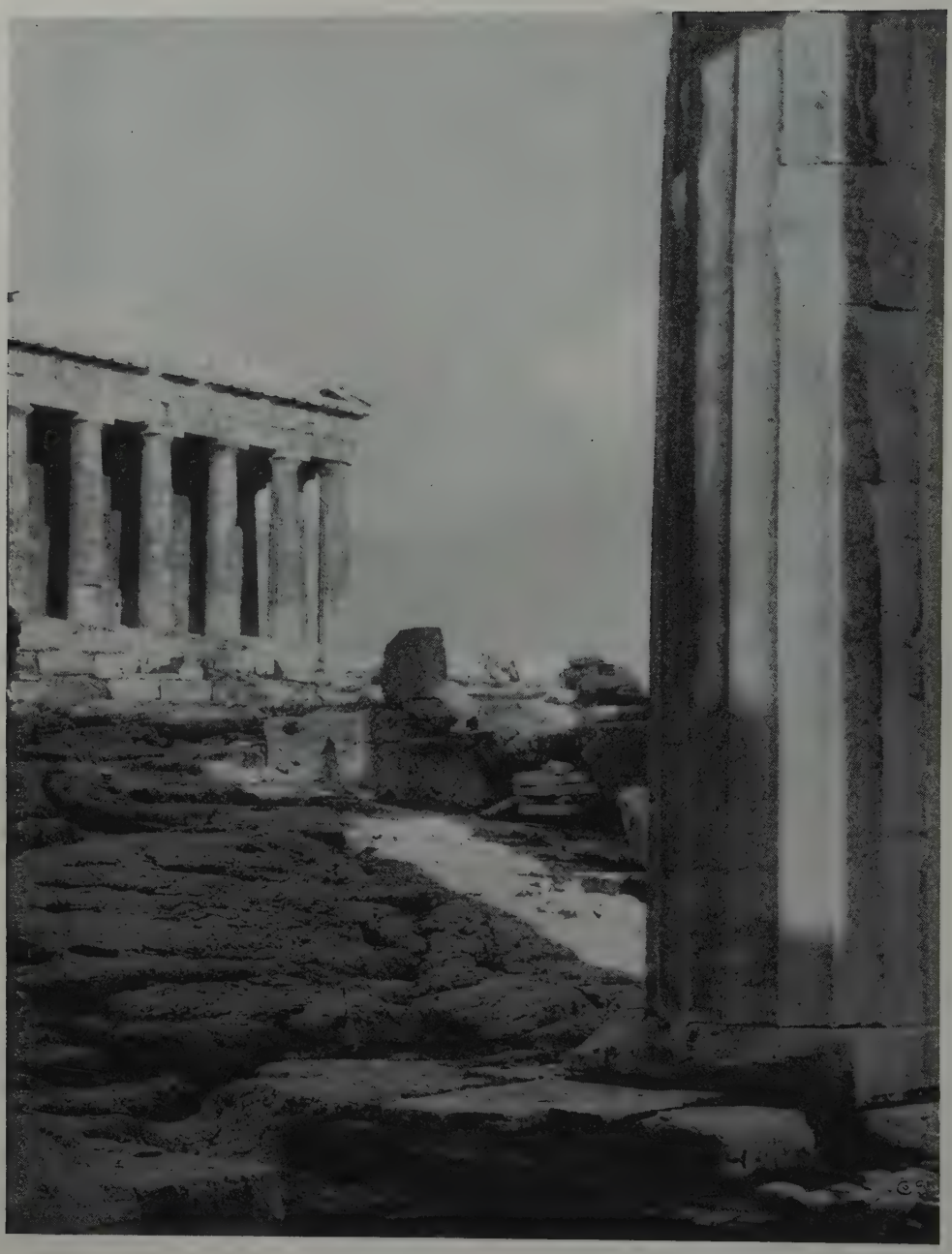
[This is the first of a series of articles by Miss Grafly on the great figures in contemporary sculpture.—EDITOR]

ARCHITECTURE

JOHN IRWIN BRIGHT ASSOCIATE EDITOR



South Peristyle of the Parthenon
Copyright by Charles Harris Whitaker



Propylaea and Parthenon
Copyright by Charles Harris Whitaker

"Athenian Stuart"

By Charles Harris Whitaker

BETWEEN the years 1713 and 1741, there grew up in the London where he was born a young man, by name James Stuart. He was fitting and equipping himself to upset a good many fairly well-established things, although, as is so often the case, he had no such intentions and for another ten years at least was quite unaware of the changes he was to bring about. Later on he may well have understood the money that might be made as a result of his labors, but in the beginning I, for one, am sure that he was thinking of other matters.

In spite of his kingly name, he was quite poor and had a widowed mother and some hungry brothers and sisters on his hands long before he was ready for any such burden. He seems to have made a slender and perhaps even a fair livelihood, during the latter part of these twenty-eight years at least, by decorating fans. It is said by one of those who has left us the barest accounts of his early history (I do not pretend here to have gathered all that is available) that on the fans he was wont to romance a good deal with old palaces and castles. At all events the time came when he decided to go to other lands, to pass some time in looking at other scenes, and ultimately to get to Rome and there devote himself as long as possible to learning the better to decorate fans and perhaps to find out, one supposes, what other more remunerative work might ultimately lie in his way.

Fancy him, if you please, walking from London to Rome! That is what he did, and although at the Channel he must have taken ship, thence onward it was on his two feet that he trudged the journey. Whether by way of Burgundy and Provence, as I might have chosen, or by the Pas-de-Calais or the Low Countries over to and down the Rhine and thence across the Alps, I do not know. There were other routes, but with fewer palaces and castles to grace them. However that may be, in the end he got to Rome. He painted on the way, it is recorded, and thus earned money from people who wanted their portraits done. In those days there was no town camera-man, and so the method of letting one's talents be known to people who wished their likeness drawn or painted by a foreign traveler was neither uncommon nor *infra dig*.

In Rome, James Stuart studied diligently, I believe. He wanted to get on, for he had the talents and the instincts of a real craftsman, as his later work testifies. In the course of his stay he fell in with Nicholas Revett, another young Englishman who, like himself, had gone to Rome to study drawing and the façades of old buildings. There were one or two others in the circle of friends he slowly formed and some day, by chance, they got to talking about Athens and the Greek remains that were to be seen and of which there was beginning to be some talk. They had been pretty well forgotten for some twenty centuries or more, but their day was coming again, it seemed. The thought of these things clung in Stuart's mind and gradually led him to ask: why not go to Athens and see the Greek temples, draw them, measure them, publish them? Only the scantiest of Grecian records in building were then available and, besides being a good deal of fun, the project might even pay and very well. Many people were becoming interested in old buildings. The Society of the Dilettanti, made up mostly of wealthy Englishmen

who liked to live in Rome and play with the past, was very much interested in pushing an interest in old forms, designs, and patterns. The art of building had gone a little stale and certainly the Greek temples would have a novel, yet reliable, thing or two to teach the eighteenth-century builders and their wealthy clients.

The discussion got a good start, it appears, and the Society of the Dilettanti were, in the end, persuaded to pay the expense of doing the work in Athens. How Stuart and Revett got there I have not found out, but it was no great journey down to Brindisi and over the sea to Patras, whence one could walk to Athens in a week or so, even though the roads were pretty bad, as they still are. And then, although the Greek vessels were no doubt as unlovely to travel in as they are mostly to this day, Stuart and Revett would have thought nothing of picking up a trader who would set them down at the Piraeus, with Athens only half a day away. At all events, to Athens they got. Stuart was to draw the buildings and make notes for the text. Revett was to do the measuring, for they guessed pretty well that such a book as they were planning would be of little use to the copying builders unless it had pretty accurate measurements in it.

Things moved slowly. It was a labor to make such a record, as you shall presently see. The drawings could be roughed out in Athens and finished in London, but then there were the engravings to be made. No cheap reproductive process was at hand. Skilled engravers had to translate every line of Stuart and Revett from paper to copper. So, the first volume of the *Antiquities of Athens* did not appear until 1762—eleven years after Stuart and Revett arrived in Athens! With some considerable rhetorical flourishes and a meek obeisance or two, the work was laid very humbly at the feet of His Majesty, but the text, written by Stuart, discloses a good deal of what, by this time at least, had formed itself in the minds of the two explorers. The roundabout phraseology has a familiar ring to it:

"But," says Stuart, "although the world is enriched with Collections of this sort, we thought it would be a work not unacceptable to the lovers of Architecture, if we added to these Collections, some Examples from the Antiquities of Greece: and we were confirmed in our opinion by this consideration principally, that as Greece was the great Mistress of the Arts, and Rome, in this respect, no more than the disciple, it may be presumed, all the most admired buildings which adorned that Imperial City were but imitations of Grecian Originals. Hence it seemed probable that if accurate Representations of the Originals were published, the world would be enabled to form not only more extensive but juster Ideas than have hitherto been obtained concerning Architecture, and the state in which it existed during the best ages of antiquity. It even seemed that a performance of this kind might contribute to the improvement of the Art itself, which at present appears to be founded on too partial and too scanty a system of ancient Examples." There were polite passing references to the failure of Palladio to include any good Doric in his work, and to a similar lapse on the part of Desgodetz.

Volume I was issued, then, in 1762. It contained little that was of much use in creating the grandiose structures that were to result from Stuart's work. There was the Tower of the Winds, half buried; the Monument of Lysicrates, still attached to the Capuchin convent long ago torn down. Together with a Doric portico now no more, and the ancient Stoa then mistakenly thought to be a part of the remains of the Olympeion, that was all there was to show. The *pièce de resistance* was reserved for another volume, but Stuart died before it could appear.



The Parthenon as Stuart Saw It in 1751-1752



The Present-Day Parthenon on a Spring Afternoon
Photograph by Charles Harris Whitaker



The Erectheion by James Stuart



The Erectheion Today, Showing the Result of Excavation
Photograph by Charles Harris Whitaker

There was a tiff with Revett who was a bit miffed over Stuart's apparent hogging of all the credit but whose annoyance was mitigated by cash down, leaving Stuart sole owner. An editor had to be found for Volume II, however, for Stuart had not finished preparing his material when death took him.

Volume II came in 1787 and was given over to the Acropolis and its buildings. The Temple of Nike Apteros was still lying in ruins, for it was not reërected until 1835 to 1836, while the Parthenon presented a curious appearance in contrast with the cleared site and restored building of today. Fauvel and Lord Elgin had not yet taken away the treasures that were later so ruthlessly appropriated, and so, in spite of some things and because of others, Stuart and Revett did a pretty thorough job in their years at Athens. No one can deny that who looks at their work, and, even though the buildings were not as inspiring or as measurable and copyable as they are today, any one with a copy of Stuart's and Revett's work could give a pretty good imitation of the forms the Grecian builders had wrought.

Volume III, covering the Olympeion and the Theseion, did not come until 1794, while Volume IV, mostly about Pola but containing a good deal of Parthenon sculpture material that the editor of Volume II had evidently overlooked, came not until 1816. The work had thus eaten up sixty-five years, and even though Stuart's death caused some delay, it is plain that no one was in a rush. Plenty of time was never begrudged to men who were really doing a meticulous thing and doing it well.

The sequence of the four volumes is interesting for it helps us to trace the use of the Greek forms in England and the United States where they were to enjoy a great popularity. They were almost indisputably the result of Stuart's work, and, while the list of English subscribers indicates plenty of interested and wealthy people, Volume II could not have reached America until after the Revolution.

Critical students incline to think that Latrobe was the first American in the building industry who had a copy of Stuart and Revett at his hand. Others soon followed, however, for the Greek Revival, as it was called in the United States, can scarcely be missed as one looks at the nineteenth century's building record. But what "Athenian Stuart"—for so he had become known in London—also accomplished was to give a great emphasis to the then fast-growing belief that building should be more of a fashion than a traditional evolution of building knowledge applied to new needs and desires, and that the word "architecture" had to do only with the outside of buildings and wholly in a stylistic sense. From that day to this, these beliefs have taken a rather firm root.

The Grecian spirit, however, was one thing. The Grecian form was another. The first ought never to be forgotten. The second should be studied only as it applied to the task the builders were set. They had to build a temple (usually of two rooms). There was no window problem, for glazed openings were unknown. The roof structure was limited to not too-great width if the rooms were not to be littered with an army of supports. Around this very simple element it was desired to build an enclosing framework of great dignity and expressive of the power and the glory of the day and of reverences that are now generally dismissed as childish. In seeking the perfect form of the perfect temple, the Grecian builders were also limited, whether by ignorance or by preference, to the simple structural method known as "post and lintel." Ultimately, they arrived at a perfection that we now acclaim as one of the greatest to which men have ever attained, but so profound

was the lesson their labor is capable of teaching us that we have never even guessed its meaning, for it transcends the art of building and points plainly a way that no other race has yet succeeded in clearing of the rubbish that still encumbers it.

Stuart, in his latter years in London, made a name and did remunerative work for wealthy clients who wanted his help in applying Greek principles to all sorts of buildings, for the English took to the Greek temple with the greatest devotion. St. George's hall at Liverpool still remains the great example of their faith in fashion rather than in their own native talent, while in the United States we finally went to great lengths—often to the most extreme ones—in the use of forms that really had little to do with our way of life. It would have been more useful, and more to the advantage of all concerned, one opines, if we had looked a little more carefully for what lay underneath the forms that we borrowed and used, now and then agreeably, and more often quite foolishly. We had before us a task that differed considerably from that over which the Grecian builders had to ponder. Very likely we hardly guessed the nature of our task, for we were in a great hurry and full of confidence. Perhaps we have not seen the task even yet, and of course "Athenian Stuart" was never of much help in that respect. In fact he was of no help at all. Whether he noted that one of the chief elements in the Greek spirit was the search for rightness, we do not know, and yet there lay before him the evidence that the rightness of every stone that went into the temple was the first principle of building. He may not have noticed it, but if he did, some emphasis on the point would have been more helpful than his labored anxiety about the scanty examples with which the builders of his day were provided. Rightness, in anything, is a good deal of a point to miss, or having seen, to forget to mention.



The Temple of Nike Apteros, Which Stuart Never Saw, Patiently Restored, Stone by Stone, in 1835-1836

Copyright by Charles Harris Whitaker

EDUCATION

ERWIN O. CHRISTENSEN ASSOCIATE EDITOR



Phillip Cole, Jr. (Age Ten): Path in Camp



Herbert May (Age Twelve): Behind General's Point
Awarded Silver Medal in Junior Class, The Keewaydin Art Club, 1932

A Summer-Camp Experiment

By G. Watson James

DURING the past decade, summer camps for boys and girls have more than ever before claimed the serious attention of American parents. This is largely due to the efforts of camp authorities to provide activities other than physical. With the choice of a camp uppermost in the minds of many parents, the recent excursion into the realm of art by one of the oldest camp organizations is of compelling interest at this season of the year.

That there is a distinct field for art and the study of art appreciation in a summer camp for boys has been forcibly demonstrated by the directorate of the Keewaydin Camps, Limited, during the seasons of 1930 and 1931. This organization, which operates a system of camps for boys and girls in Vermont, the Rocky Mountains, and Canada, sponsored a test to determine whether in competition with a strenuous physical curriculum the average American boy from ten to sixteen years possessed a creative art impulse from which tangible results could be obtained.

Based upon twenty-three years' experience in camp management, Dr. Sidney S. Negus, Director of the Lake Dunmore division, felt the need of a definite aesthetic influence in summer education that could be translated into something of permanent record. Constant contact with boys between the ages of ten and sixteen convinced him that their appreciation of beauty and of nature was stifled by the fear of being judged effeminate. Boys were eager to demonstrate physical prowess and return to their homes with awards, but Dr. Negus felt that mementoes of physical superiority and collections of nature specimens, even expert coaching for school and college courses, possibly were not the *sine qua non* of an organization devoted to the task of producing the well-rounded citizen of tomorrow. Did the summer camp fulfill its mission unless it in some manner fed the higher emotional needs of adolescence? Some experiment in the field of art that would require physical exertion appeared worthy of trial.

The writer, therefore, was approached with the plan to "play around" with a course in landscape painting during the season of 1930. It was thought probable that at least a half a dozen youngsters of the "dreamy" type might be interested.

Since these are essentially "tripping" camps, it is imperative that both old and new boys be given plenty of time for rest along with rigid tests in swimming and canoemanship during the first two weeks. Under these conditions the new activity was announced. After the boys had discovered that the art instructor was a human being dressed in an old pair of trousers and a nondescript sweater, and, further, that he was a bit hard-boiled with this "art stuff," the rush was on. Forty eager, husky boys out of a camp population of a hundred and sixty-five enrolled for the course, and a like number clamored for a "try out" in spite of the manly sports. Forty students, ten paint sets, ten pieces of canvas board, and the nearest art supplies three hundred miles distant!

It was no time to speculate whether or not this was a fad reaction. Director and instructor plunged. Oil sets were ordered by wire; uphsom board requisitioned from a local hardware store. The north-woods trapper assisted the students in making stiff-leg easels out of window molding. Finally after a week's delay this orphan-Annie activity was admitted to the schedule—with reservations.

The boys were itching to squeeze the tubes and smear the paint. Before this was allowed students met in the camp library where they found the walls adorned with colored reproductions of landscapes, portraits, and still-life subjects selected from various art magazines. After a detailed but simple explanation of each picture as to composition, line, mass, form, and color values, interspersed with stories connected with the artist's lives, each boy was questioned as to his art training, whether he had visited any exhibits, and if so what canvases impressed him most. Here it is interesting to note that, although the class represented the highest type of American boyhood, there were only two boys who had given any time to the serious study of art. The mass knowledge revealed familiarity with the primary colors alone, the usual preference for what appeared "natural" in painting, and fear that there would be long hours spent in drawing. During this first meeting and, in fact, the entire summer, one reaction was continually experienced. In short, the rougher the boy in play, the deeper his aesthetic impulse, and the more unguarded he was in creative effort once he had grasped the oft-repeated dictum that it took a man to paint, that he must excell in all sports in order to have enough stamina to walk the miles required to paint a canvas. He quickly caught the idea that painting a mountain was a heroic job.

Supplementing this analysis, the technic of color, values, and aerial perspective was again explained and the boy reminded of the one unpardonable offense—copying either teacher or his fellow student. Here too he discovered that the instructor was just a fellow camper striving to put his impressions on canvas.

Then came the supreme test of painting out-of-doors—a hike, lugging paint box, awkward easel, and often unmanageable board, complicated by the boyish trait of desiring to accomplish something before the other fellow. Camp acreage, liberally supplied with a variety of birch growth and many charming vistas, provided an ideal zone for the experiment. Each boy "set up" where there was the greatest appeal for him. Unless requested, no criticism was given or correction attempted during the process of painting, as from the start memory training and observation had been given special emphasis, along with the idea that no boy had reason to be ashamed of an honest effort. In this manner the creative impulse and individualism were sustained at white heat. To promote the investigative instinct the student was afterwards urged to see if he could discover in the collection of prints a problem similar to his own; if so, to reason out how the professional handled it.

During the early days of the experiment there were many birch trees reproduced whose boles could not support their branches. In like manner the Green Mountains of Vermont were created greener and with less form than the Designer of the Universe intended. It was not, however, difficult to remain silent when all about one was the amazing daring of youth unleashed. Here stood a boy of ten or twelve years engaged in a battle with his higher emotions, revealing by excited comments a deep reverence for nature and a naïve estimate of her forms, in many instances producing exquisite nuances of color, and so full of the joy of creating that his uniform became a paint rag.

Then the first call for swim, and the inevitable reaction when each made a comparison with the subject matter and the work of his fellows. Here the instructor stepped in with an invitation for self-criticism, based on the first fundamental instructions. An opportunity was also offered to talk it over during rest



Norman de Planque (Age Ten): Harrington's Cottage
Awarded Gold Medal in Junior Class and Grand Prix, The Keewaydin Art Club, 1932



Jacques Eisner (Age Fourteen): Harrington's Corner, Vermont
Awarded Silver Medal in Intermediate Class, The Keewaydin Art Club, 1932

hour or after supper, in fact at any leisure moment, better still to "paint it out." This was reënforced by their motto: "Be a good loser and a fair winner," depending upon the day's results.

If art day was rainy there were still-life subjects or "Mike" (the writer's official title among the boys) was in his tent to tell stories that had some bearing on what they were studying and analyze further the fundamental principles of painting. Boys from the senior camp found constant delight in my small art library. In this connection one copy of THE AMERICAN MAGAZINE OF ART did yeoman service.

The competitive spirit in camp is of the utmost importance. Without its stimulus the average boy would be a tremendous problem by mid-season. With this in mind, and, in view of the excellent work produced, a plan was worked out, which culminated in the first exhibit of the Keewaydin Art Club. As the first step after producing a canvas that satisfied him, the boy was required to make and decorate a frame. This done he would be eligible for an art *coup* (Indian for "accomplishment") as well as a manual-training *coup*. The framed sketch was then placed in the dining hall, where it received special mention from the director. Utmost freedom in the construction of the frames resulted in many original designs, decorated with gold paint, birch bark, and ordinary house paint. I have seen from two to six sketches framed and in the dining hall in one day.

This inevitably led to a full-fledged exhibit—jury, varnishing day, preview, and award of honors. The decision to hold an exhibit during mid-season was a wise one, for by August first there were twenty-seven canvases of sufficient merit to warrant their display. In spite of parents' visits and all the sporting events scheduled, the class did a heroic job in converting the library into an exhibition hall. Walls were covered with green denim, catalogue mimeographed, and ladies of the staff secured as hostesses. A camp jury, headed by Professor Stephen A. Breed of Boston Tech, made the awards. Seventy-five per cent of the exhibitors were between the ages of twelve and fourteen, and the highest award went to a boy of twelve who had never had previous art training. Two canvases were entered by the swimming coach, whose cautious effort proved an effective argument as to the triumph of unsophisticated youth.

Parents arrived in camp in a cynical frame of mind, but remained to wonder; in fact their wholehearted support and enthusiasm were of tremendous psychological value. One parent's reaction reflects the typical attitude of the man of the street. His boy had brought him to the exhibit hall to see a sketch that had been greatly admired by jury and visitors alike. He felt rather as though he had heard his son called "sissy," yet at the same time he kept inquiring, "Did my boy do that?" Sensing his dilemma, I remarked that in all probability the boy would never choose painting as a vocation, but that if in after life he could intelligently serve on some civic commission whose task it was to beautify the community, his boy's adventure in art should be highly commended. Then followed a discussion of the "he-men" of art in America. This parent quickly realized the significance of the experiment.

The first annual exhibit had hardly got under way before it gained the attention of the press. One morning camp awoke to find a photographer from one of the leading New York papers on hand to take pictures for his rotogravure section. Then followed an invitation to move the exhibit to a prominent summer hotel in Middlebury, Vermont, where on camp-built exhibition racks it remained dur-



Kenneth Van Dyke: Birches
Awarded Silver Medal in Senior Class, The Keewaydin Art Club, 1932

ing the Vermont Amateur Tennis Tournament. Ladies of the camp took turns in acting as hostesses, and during the three-day exhibit over five hundred visitors, including many artists, viewed the boys' work. The success of this public showing prompted the camp director to sanction a New York exhibit, which was held on the roof of the McAlpin during Christmas week and aroused unusual interest.

But the acid test was yet to come. What was to be the fate of the art course during the toboggan summer of 1931? In the winter the camp's official publication, *The Kicker*, kept "Mike" and his class in close touch. The boys were continuing

their work at home and in school. One boy's guardian imported an art teacher for his ward and gave other youths in the town the benefit of his foresight. This same boy decided to enroll for the 1931 season solely because the art course was to be continued.

Facing what proved to be an off-season in camps, Dr. Negus issued orders for improved equipment and a full stock of art materials for the camp commissary. Special oil sets were designed and canvas and stretchers replaced the pioneer board. Sketching trips out of camp were an added feature. The percentage of enrollment for the second season, including new boys and those whose parents specified art training, exceeded that of the first year.

The second annual of the Club produced thirty-five canvases of extraordinary merit, representing the work of seventeen juniors, five boys from the intermediate camp, and three seniors. The competitive plan was altered so that there were two medals for each unit, an honorable mention and a Grand Prix for the camp. This latter was won by a ten-year-old boy who had never before studied. He also had previously captured first prize in the junior class. As a further stimulus to the class a section of the Lodge Hall, lined with birch bark, had been set apart as an art gallery. Here an out-of-camp jury, headed by Karl E. Weston, Professor of Renaissance Art and the History of Painting, Williams College, deliberated three hours before reaching a decision.

From what has been outlined here it is to be hoped the reader will not react to this experiment as loosely supervised play with brush and pigment or will believe that too much is taken for granted as to a boy's ability to absorb art principles. The student is well informed as to the difference between liberty and license in art training. He knows where to turn when the problem is beyond him.

Any art experiment of this nature must take into consideration the basic fact that a boy goes to camp primarily for play and adventure, with the all-important result of building up a healthy body against the unnatural strain of modern society. He abhors the routine of nine months in school. In art, as in physical training, he must always be conscious of the sportive and adventurous elements. If discipline is to be maintained and the serious aspects of the activity stressed it must be brought about through the closest individual analysis, of which the boy is totally unconscious. This calls for the developer rather than the teacher, one who will play the game no matter how rough.

Art at Keewaydin is an elective activity. Although it is patent that the experiment is not designed to teach art in ten weeks, any more than its purpose is to hamper the art spirit with drudgery or the insipid formulas of the average art school, it has nevertheless made a definite stand for art and serious art appreciation among the coming generation. It has demonstrated that the boy of America, once convinced of the significance of art in life and his right through its channels to give vent to his spiritual emotions, will respond to a definite cultural activity as a part of his holiday. It paves the way to convincing the youth of our country that art is a man's work, calling for brain and brawn and a battle. It also reveals the value of some creative activity to counteract his moments of mental unrest.

When all is said and done, the experiment will be worthwhile, not by producing one artist, but rather a group of men who can look upon art as an integral factor in the structure of human society and who, if called upon to select a work of art for the common-weal, will approach their task unafraid and well informed.

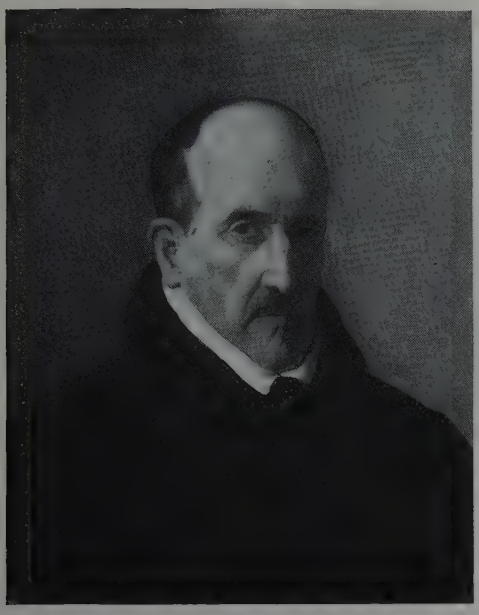
MUSEUM ACCESSIONS



Athenian Lekythos, about 420 B.C.
Acquired by The Metropolitan Museum of Art



El Greco: The Crucifixion with View of Toledo
Purchased by the J. J. Emery Fund, The Cincinnati Art Museum



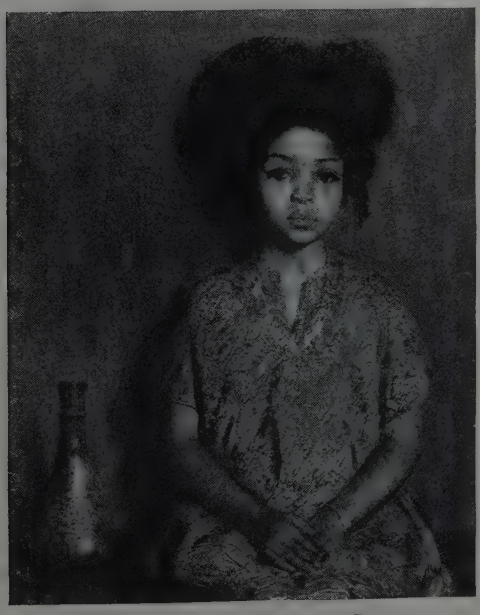
Velasquez: The Poet Gongora

Purchased by The Museum of Fine Arts, Boston, from Durlacher Brothers, New York



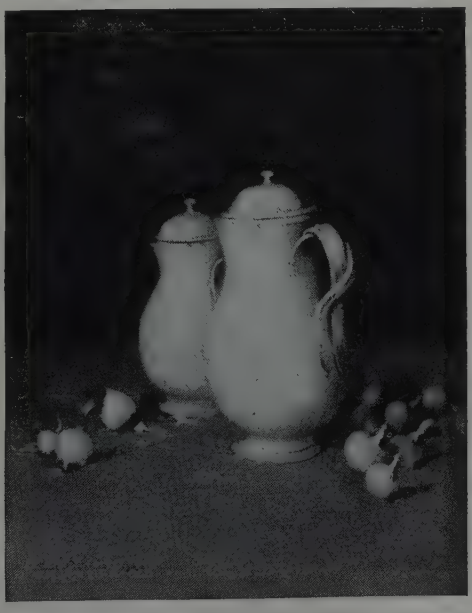
Jacopo de' Barbari: Bust of a Woman

Acquired for the M. H. S. McCarthy Collection, The Cleveland Museum of Art



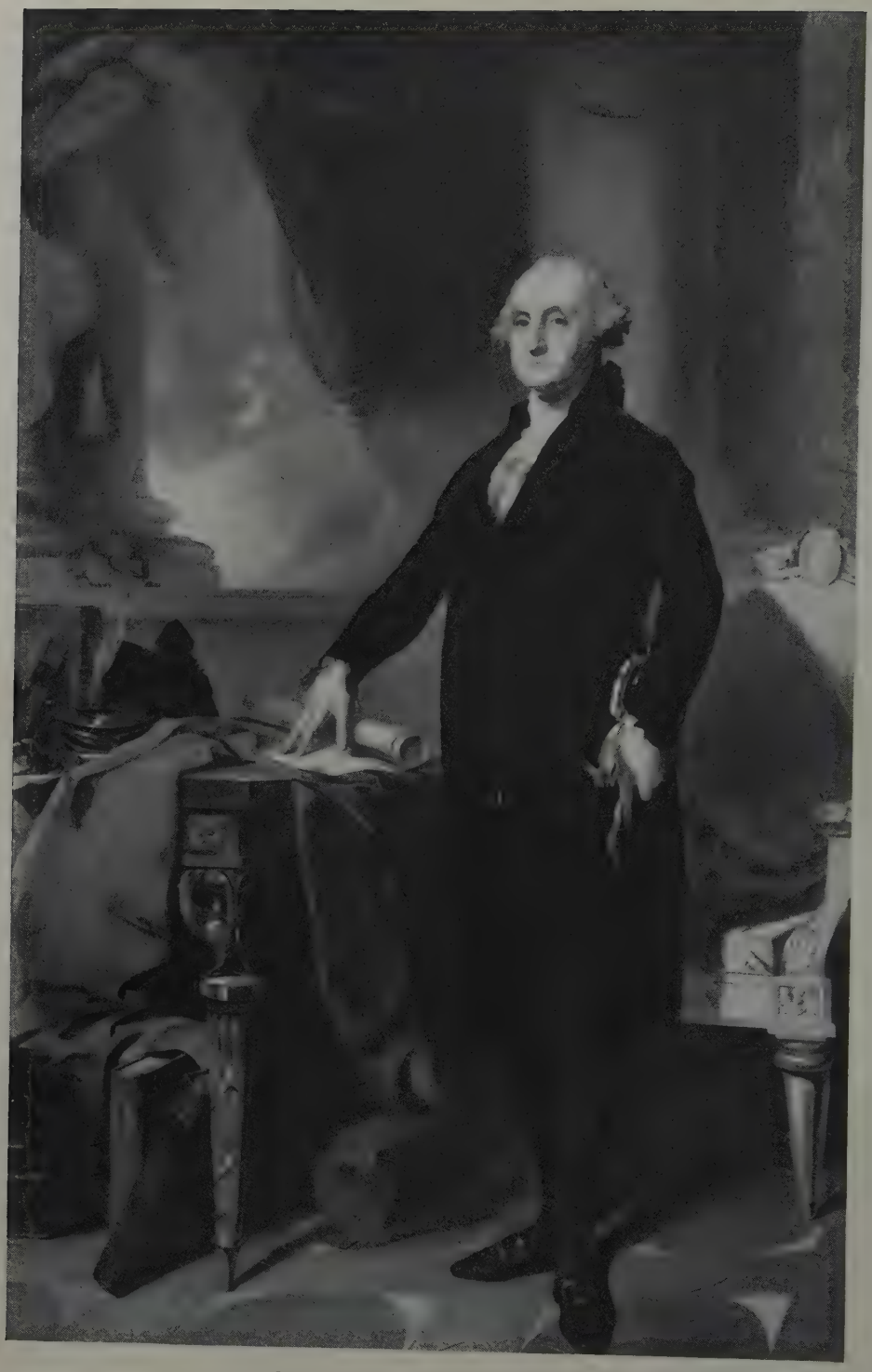
Hovsep Pushman: Daughter of the Sheykh

Acquired by The Metropolitan Museum of Art from Grand Central Art Galleries, New York



Emil Carlsen: Leeds Jugs

Acquired by The Toledo Museum of Art through the Generosity of Mrs. Edward Drummond Libbey



Thomas Sully: George Washington
Acquired by The Minneapolis Institute of Arts

FIELD NOTES

DEALING WITH LOCAL ART EVENTS HAVING MORE THAN LOCAL INTEREST



Courtesy of The Albright Art Gallery, Buffalo

Model of "Power"

Stainless-Steel Figure, Designed by Bley & Lyman and Executed by Machwirth Brothers Company for the Niagara-Hudson Company's Building at Syracuse, New York

Field Notes

The Revival of Indian Art

It is interesting to know that the government schools are not only realizing the value of native Indian art but doing much to encourage its continuance and development. There are twenty-six thousand full-blooded Indian children in government schools, who offer an opportunity for a specialized education that will capitalize their peculiar racial capacities and arts and secure from them a permanent contribution to our national life. In a statement recently issued by the Department of the Interior, it is said:

"We have been slow to recognize what a significant educational opportunity these Indians present in terms of a modern philosophy and practice of education. If there really is a new way in education, certain Indian groups offer the best possible place to apply it. Many of the Southwest Indians, the Pueblos, for example, have an ideal setting for a new-type school of the progressive sort, with which the whole community would be involved.

"Today we try to help the children, and through them the parents, to understand something of the precious nature of the heritage they have as Indians. While we do not attempt to use the local language as the medium of instruction, some of our teachers do understand the Indian's language, and such schools as Santa Fé are beginning to draw upon Indian poetry and music. At several schools, notably Jemez and McCarty's in New Mexico, an adult from the village comes to supervise and instruct the children in native dances, for the dance patterns are sacred and must be performed perfectly or not at all. Native Navajo rug weavers teach their craft in every Navajo boarding school, and silverwork is making its appearance in the schools. At Haskell, Mable Morrow, through her home economics works, has taught Indian girls from scores of tribes the application of tribal designs to everyday articles of the home. The visitor to an Indian school in the Southwest is as likely as not to hear the beat of the drum as he approaches the schoolhouse and to come upon the fathers telling the children in school of the hunting exploits and the history of the tribe. If the visitor stays long enough to look into the materials the children are working with, he will probably see some of the most effective colored illustrations of Indian life he has ever seen, done as part of the regular work of the school, or perhaps pieces of native pottery or basketry that are the work of the children themselves. In recognition of the significance of the religious life and training of the Pueblo youth, some of the boys and girls have been released from school attendance for a period of training in the ritual of the tribe. Present-day Indian school teachers are not afraid to commend some of the habits of training that have come down through the memory work of the medicine men.

"The Enthropological Laboratory at Santa Fé makes possible an invaluable tie-up for our schools with the pottery making of each Pueblo; our pupils go to see these collections as a means of understanding not only what their particular Pueblo has done in the past in design and craftsmanship, but what it may be able to do in the future. Marie of San Ildefonso transmits her art to the children of her Pueblo under the school's sponsorship, but her work in the first place would hardly have been possible without the interest of an appreciative artist group in Santa Fé.

"A representative of the Eastern Association of Indian Affairs helps by stimulating interest in old and beautiful rug designs in the Navajo country and gives direct and practical aid in introducing a new dye that is said to come nearest to having the qualities of the old. The Indian Tribal Arts Exposition now touring the United States gives to laymen a better idea of what Indian art is, both historically and contemporaneously."

The MacDowell Colony at Peterborough

Men and women sincerely concerned for the development of the arts in this country must cherish the influence and achievement of Mrs. MacDowell in organizing the colony at Peterborough, New Hampshire. The Edward MacDowell Association is about to celebrate its twenty-fifth anniversary of this place of inspiration and work, thus demonstrating to a skeptical public, that a tree-covered plateau is truly beneficent and productive in its abiding influence.

The Colony at Peterborough is no place for dissipating superficialities, or for dilettantism. Its green loveliness beckons only mature men and women who are content to toil in solitude. Such a place is, as Edward Arlington Robinson remarked, "the worst place in the world to loaf." The results of such arduous dreaming as the Colony inspires can best be judged by the roster



Courtesy of The Albright Art Gallery, Buffalo

Soft-Drink Bar

Bar Designed and Executed by Meyer-Smith Company, Inc.; Stools Designed and Executed by Aluminum Company of America; Glassware Designed and Executed by Cataract Sharpe Company

of those who have been blessed by its hospitality: musicians like Mrs. H. H. A. Beach, Rossetter G. Cole, Douglas Moore, Mabel W. Daniels; painters and sculptors like Glenn Coleman, Raymond Johnson, Helen Mears, Ida Stout; playwrights like Josephine Preston Peabody and Du Bose Heyward; poets like Stephen Vincent Benet and Elinor Wylie; writers like Thornton Wilder and Willa Cather.

Only those workers who have experienced the inspiration and security of this retreat can fully appreciate the marvelous energy and devotion of this gifted woman who has untiringly labored for the endowment of the Colony. For years Mrs. MacDowell traveled over the country giving recitals and devoting the proceeds to the permanent establishment at Peterborough. But lately income has diminished and, as the charges to those using the Colony are purposely low, the enterprise is in a dangerous situation. Nor is Mrs. MacDowell physically able any longer to travel in behalf of the Colony's welfare. She writes in a recent letter: "after all, the money I earned represented small gifts, even though it amounted to $90,000 before I got through. I wish I were twenty years younger and could do it all over again, but I cannot."

This twenty-fifth anniversary of the Colony, instead of bringing a sense of secure continuation to this remarkable woman, records instead a gathering anxiety. To offset the danger of diminishing income all those who have profited by the existence of the Colony and all those deeply concerned with the perpetuation of so important an undertaking should join in some definite reassurance to Mrs. MacDowell that her work for this quarter century has the vitality of a living thing. It should not be too difficult, even now, to convey to her the appreciation of the nation. Many small gifts from the supporters of the growth of art in America would do as much as a large grant, and would cause her faltering

strength to take new courage in the ultimate future.

Mrs. MacDowell can be reached at the Edward MacDowell Association, Peterborough, New Hampshire.

Art in Industry in Buffalo

An unusual exhibition opened in Buffalo on March sixth. It bore the above title. Its chief significance lay in the fact that it was local in scope whereas most exhibitions in the field have been national or international. Aside from the value of showing so many interesting and beautiful products of industry, the Albright Art Gallery, where the Exhibition was held, had two other reasons for exhibiting this material at this time. As Gordon B. Washburn, Acting Director, says: "In the first place, it is the centennial year of the City of Buffalo and in the second place it is hoped that the diversity of fine products may stimulate an interest and a demand for fine local material at a time when sales are at a standstill."

This exhibition gives new impetus and a different approach to the trend on the part of art organizations to recognize and encourage the elements of design in industry whether they are applied to hand or machine production. One purpose of this exhibit is to bring to the attention of the public "whatever tangible evidence there here may be of those high ideals which sweeten the struggle for livelihood even in these mechanized years of the Twentieth Century—years often and unjustly condemned as being devoid of any sense for fine-living, devoid of any love of the beautiful."

Art Congress in Vienna Postponed

Royal Bailey Farnum, United States Secretary, The International Federation for Art Education, announces receipt of official word from the Vienna local Committee that the International Art Congress which was to have been held in Vienna this coming summer is postponed until the summer of 1934, due to the general financial stress throughout the world.

Lyman Allyn Museum Opened

At New London, Connecticut, was recently opened the Lyman Allyn Park and Museum. This museum will specialize in drawings, prints, small sculpture, and objects of industrial art, as it was deemed pointless to attempt to compete with the nearby cities of New Haven and Hartford in the field of painting or with the collections of Americana at New Haven, Providence, and Andover. The small beginnings of the museum's permanent collection have been purchased consistent with this policy.

The Lyman Allyn Park and Museum were founded by Mrs. Harriet Upson Allyn, who left her estate for the establishment of a memorial to her father, Lyman Allyn, seventh lineal descendant of Robert Allyn who settled in New London country in 1651. He was a self-made man, having started as a common sailor before the mast and risen to be captain and then owner of whaling vessels. Eventually he purchased the mansion and farm of his first employer, and it is on this property that the museum has been erected.

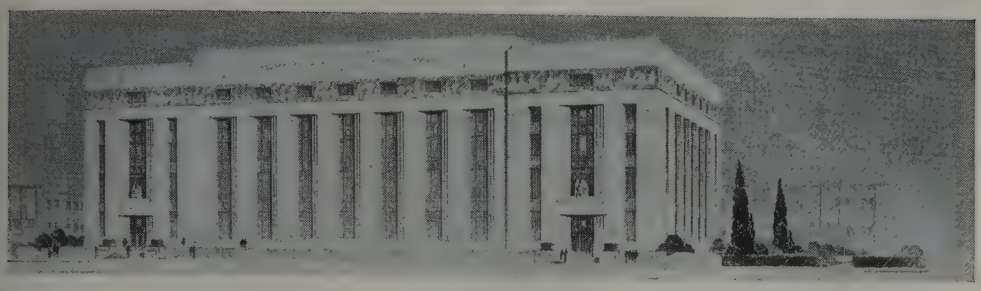
The museum building was designed by Charles A. Platt and the Park by Ferruccio Vitale, both of New York.

Most of the exhibits shown in the museum will be traveling exhibitions. The museum's library is planned for work in all fields of the fine arts. The plant will be under charge of the following staff: Winslow Ames, Director; Laurence W. Miner, Curator; James L. Forrest, Superintendent; Elizabeth Mongan, Librarian; and Marion Booth Gammons, General Secretary. An advisory council of fifteen members will assist in the management of the museum.

Business Men's Art Clubs

"One of the most interesting phases of the spread of art appreciation among laymen," says *The News Letter* of The Art Institute of Chicago, "is the way in which Business Men's Clubs are forming throughout the country. They are now a valued asset of nearly a score of our principal cities. A glance back to the year 1920 will reveal the material out of which the first club of this character was formed. Karl Buehr, dean of the teaching staff of the school of the Art Institute of Chicago, had a class of business men who had taken up painting as a hobby. Often tired and spent from the business grind, they found that a trip into the country, or an evening drawing and painting from models, gave them not only relaxation, but real creative enjoyment. Mr. Buehr noted their enthusiasm and suggested that a permanent organization be formed, which would include only business men and to which artists would not be eligible. The Chicago Club now boasts of one hundred and fifteen members and they are reaching out for more."

This Business Men's Art Club is a Chapter of The American Federation of Arts and issues a monthly *Bulletin*.



Preliminary Drawing for the Albany Post Office Courthouse and Customhouse
Gander, Gander and Gander, Architects; N. R. Sturgis, Associate; Electus D. Litchfield, Consulting Architect

Vancouver City Museum

T. P. O. MENZIES, Curator of the City Museum, Vancouver, B. C., tells of a marked increase in attendance. He ascribes the increase to the recent publicity given his institution by a local paper and *The Illustrated London News*. He is surprised at the amount of public interest in archeological research. People want to find wider interests and they follow every lead given them to do so.

Albany Post Office Drawings

PRELIMINARY drawings have been approved for the new United States Post Office Courthouse and Customhouse at Albany, New York. According to the consulting architect, Electus D. Litchfield, he and the other architects concerned, Gander, Gander, and Gander with whom is associated Norman R. Sturgis, have "attempted to obtain the dignity and authority appropriate to a federal building, while allowing ourselves complete freedom from the idioms of classic architecture." The fact that the Government is recognizing the quest for simple and honest forms in architecture in so important a city as the capital of New York State is not without significance.

Boys' Preparatory Schools

DURING the late fall and early winter Edwin A. Park has visited, as special representative of The American Federation of Arts, a group of boys' schools in the Connecticut Valley. He has considered with head-masters and instructors the place that art should take in such schools. He has also shown in rotation especially selected exhibits which have brought into evidence among the boys real interest in art. At most schools, too, Mr. Park has talked to the boys on modern architecture, a subject which catches and holds their imaginations in a way that augurs well for the future. Altogether a wealth of first-hand information has been gathered relating to the reaction of boys to art presented simply and without affectation. It has become apparent that the arts may hold a strong place among other extra-curricular activities.

During the spring months Mr. Park will visit other schools in a series of single trips. It is hoped that his work will result in further stimulation of the increasingly recognized desire for the arts in the life of schools of this kind. The interest which heretofore has had little opportunity to expand may now lead to the development of definite plans for the recognition and furtherance of this interest in more and more schools.

The Brooklyn Museum and Textiles

IN RECOGNITION of her efforts to raise the standard of taste in America by stimulating the study of antique laces, embroideries, and costumes, Mrs. William Henry Fox, wife of the Director of the Brooklyn Museum, has been decorated by the Belgian Government with the Golden Palmes of the Order of the Crown. In 1915 she founded at the Brooklyn Museum a lace and embroidery department which has since been developed into one of the notable public collections in America, a source of information not only for individual needle and bobbin workers but also for manufacturers and students of design. One of her recent activities was the organization of a distinguished exhibition of old Belgian laces in connection with the official exhibition of Belgian paintings and sculpture which was sent to this country in 1930.

Comparatively few people realize how immediate is the public response to a fine needlework department in an art museum. Yet in attract-

ing, first of all, the women of the community, its influence is quickly felt in the home and thereafter on the manufacturers who produce related articles of decoration for the home, as well as on makers of wearing apparel.

The Venice Biennial

THE city of Venice will again this summer be the center of art, because of its Eighteenth Biennial International Exhibition, an institution founded in 1893 on the occasion of the silver wedding anniversary of King Humbert and Queen Margherita of Savoy. Originally intended as a simple act of homage it grew to increasingly significant proportions through the swift response of the artistic world. It is now the most important exposition of modern art on the continent of Europe.

These exhibitions which have been attended by over five million people are held from April to November in the Public Gardens of Venice at the eastern end of the Riva degli Schiavoni, where the pavilions of the different nations stand among acacias, pines, and magnolias with flower-bordered walks. In the first days the exhibits of foreign nations were shown in one building. Then Belgium built a pavilion in 1907 for the Seventh Exhibition and was followed by Hungary, Great Britain, France, Germany; Russia, Holland, Spain, and Czechoslovakia, and two years ago the United States opened its own building under the auspices of the Grand Central Art Galleries. The summer of 1932 will mark the formal openings for the Polish, Swiss, Greek, Danish, and Swedish buildings, while five of the Latin American countries are planning to combine their shows in one large pavilion.

In addition to the Art Exhibition, this summer presents the Second Biennial International Music Festival, which achieved such success when it was inaugurated in 1930. It comprises both modern and old concert music of the orchestral, choral, and chamber varieties. This Festival is a complete review of all contemporary music.

Art for Ten Cents

A NEW exhibition of objects of beauty costing not more than ten cents was recently shown at The Newark Museum. Forty-six items, including glass, pottery, textiles, brass, toys, and books, all purchased recently by the Museum in shops in Newark and New York, were included.

The late John Cotton Dana held that "Beauty has no relation to Age, Rarity or Price." This exhibition proves it. One like it, arranged by the Museum three years ago, has since been shown in a number of large cities, as far west as Los Angeles, and as far south as Birmingham, and has been the inspiration for similar exhibits.

The Museum believes in the words of its first director:

"It is part of a museum's business to call attention to simplicity, charm and beauty in the humblest and most inexpensive of useful things, and thus to help us realize that the pleasures art can give us are more dependent on what we are able to see than on what any art expert may say.

"Beauty does not wait on time, cost or prestige. To see it, we need only to open our eyes and our minds."

Detroit Arts and Crafts

WORD comes from the Detroit Society of Arts and Crafts of a change in policy. In February the Society opened new galleries, three new rooms being available for traveling exhibitions. Special care has been given to lighting, and the color scheme is well adapted to the showing of painting, sculpture, industrial and decorative arts. The Society plans to confine itself to exhibitions in those fields. Sales made in the first exhibition more than justified the change; the Society now looks forward to taking a very active place in the exhibition field. Thus the line between the handicrafts and industrial art and the "fine arts" seems to be narrowing.

Museum of Modern Art—American Murals

OPENING May sixth in its new home at 11 West Fifty-third Street, New York, the Museum of Modern Art will present large panels and small sketches by over forty American painters as its initial exhibition. Most of the artists chosen are easel painters, according to Lincoln Kirstein, Director of the exhibit, but were chosen because they either "have expressed an interest in" or their "work suggests that they are capable of composing decorations on a large scale." News of this exhibition has brought forth nation-wide comment which indicates that the interest in mural decoration is anything but on the wane. For the first time the New York public will be given an opportunity readily to compare mural work by various artists done in a large enough scale so that its ultimate effect may be approximated. A turn from the historic has been given by the setting of the requirement that the work comprise post-War subjects.



Château Blérancourt, National Museum of Franco-American Coöperation

Kansas City—Trustees' Assistant

WORD comes from Cambridge that Paul Gardner, lately a graduate student at the Fogg Art Museum, has been appointed to the position of Trustees' Assistant at the William Rockhill Nelson Gallery. Again is recognized the growing need for specially trained counsel in the equipment and installation of a museum of the first rank. In the case of Mr. Gardner this training began with a course in architecture at the Massachusetts Institute of Technology, included ten summers devoted to the study of European museums, and finally intensive study at the Fogg in the problems of museums, their purposes and administration, their buildings and collections.

Franco-American Museum

STANDING as a beautiful symbol of the accord between France and America in 1776 and 1917 is Château Blérancourt, now officially known as the National Museum of Franco-American Coöperation. It is a partial reconstruction of the seventeenth-century château razed by the French revolution, of special interest to Americans because Anne Morgan and the late Anne Muray Dike were instrumental in bringing American attention to an opportunity for a peaceful gesture toward France. The dual aim of the Museum is to keep alive the spirit of two stressful periods in history when France and America fought side by side. There are rooms devoted to such men and women as LaFayette, beloved by both nations, Jefferson, and Mrs. Dike. Connected with the Museum is a guest house which will make visits to Blérancourt doubly attractive for visiting Americans.

Daytona Beach Art League

THE Daytona Beach Art League has been recently formed under the leadership of John A. Rogers, its president. Its membership of nearly fifty came together having as their object "to give an outlet to talent shown in the graphic arts and to create an inspiration for art in the members of the community." Weekly meetings are held at which business is carried on and work criticized. There are also weekly classes in outdoor sketching, life, and still life, the last two in the League's studios. An exhibition has been held of the work of the associates and several things sold for the benefit of the League.



Italian Renaissance Hall, Recently Opened at The Brooklyn Museum

Boston

COPLEY HOUSE, 296 Commonwealth Avenue, newly bought home of the Copley Society of Boston, long a member of the Federation, opened on March twenty-eighth an exhibition of paintings by Emil Ahlborn, the first of a series of fortnightly member shows. The depression, much in evidence in conversation in Boston as elsewhere, has worked to the advantage of a now venerable society, originally the Boston Art Students' Association, founded in the 1870's. A building fund of modest size, which had accumulated dollar by dollar in the past twenty years, enabled the trustees of the Society early this winter to purchase a remarkably fine house at the rear of which, ultimately, it is proposed to build a new Copley Hall. Provision has been made at once for the Society's offices and for a gallery of sufficient size for one-man and group exhibitions. It is no secret that, when in the war years the Copley Society lost the old Copley Hall in Clarendon Street, some of the standby members favored liquidating its affairs. Other and, as it has proved, wiser counsels prevailed. Now, in the second year of the presidency of Captain Thomas G. Frothingham, the prospect is fair for a long-time continuance of the Copley Society's activities in its own home.

Art Week in Boston, opening April eleventh, was again, as regards management, a one-man show—and what a good man! James H. Fairclough, an officer of the Jordan Marsh Company, a lay member of the Boston Art Club, emerged in the second and third "art week" seasons as a quiet, efficient, and idealistic generalissimo. He made an impression on painters and art writers by using the resources of a great commercial establishment as a public service—not as an advertising stunt. In 1931, Mr. Fairclough found the local art societies, academic and modernistic, hopelessly unwilling to coöperate with each other, and he saved the exhibition by direct appeal to the artists most of whom gladly accepted his leadership and dictatorship. This year the same policy has prevailed, giving many New England painters a chance to bring their work under the eyes of people who from one year's end to another never enter an uptown art gallery. Supplementary to this showing at the Jordan Marsh store, the Advertising Club of Boston celebrated Art Week with a competition di-

rected by Harry Harding, Jr., art director of the Barta Press, and the Society of Arts and Crafts ran a quite important loan exhibition of ancient and modern printing, with books from the early presses; with modern typography by D. Berkeley Updike, Houghton-Mifflin, William Dana Orcutt, Edgar Sherrill, Thomas Todd, and others.

The spirit of Art Week was also reflected at the Art Club where in early April the annual showing of work by the newspaper artists of Boston was succeeded by the annual display of the Business Men's Art Club. The latter organization has perhaps been helped rather than hurt by the depression. Business men who like to paint have more time than formerly for their avocation; most of them can still afford tubes of cadmium. Many of the exhibitors this year, as in other years, were men hardly to be classed as amateurs, since they were old graduates of the art schools who have chanced to earn a living from commercial pursuits. Some of the others have had all their training from the informal meetings of this club at each of which some professional artist gives a brief talk on composition and technique and criticises works that are brought before him.

For the benefit of those who keep in touch with modes of modernism, the Harvard Society of Contemporary Art presented an architectural show. This, by comparison with a recent New York comparative exhibition of both classical and "modernistic" designs of buildings and furnishings, was a modest affair, but it helped to educate a perhaps unconvinced public in greater Boston of the inevitability of functionalism.

Among April offerings at the Museum of Fine Arts was a comprehensive resumé of French textile ornament, 1720-1920, much of it lent by H. A. Elsberg of New York. The Museum's own extensive collections of eighteenth-century textile patterns were drawn upon. These latter came from the archives of silk-makers of Lyons.

FREDERICK W. COBURN

Philadelphia

THE exhibit by the Swedish sculptor, Carl Milles* was opened at the Art Alliance with an address by Dr. R. Tait McKenzie. Sketch models for a projected monument to Swedenborg, St. Paul on the road to Damascus blinded by the heavenly vision, decorative animals and dolphins, tritons, male and female, from large fountain groups, gave exhilarating evidence of the artist's versatility.

The Fellowship Prize of a hundred dollars, awarded by vote of the members to the best work in the annual exhibition of the Pennsylvania Academy by an alumnus of the Academy school registered there as a student within the past ten years, went to Walker Hancock, sculptor, for his "Indian Bird Charmer," an attractive figure destined for the Zoölogical Gardens of St. Louis, Missouri. As a student, Mr. Hancock won two Cresson traveling scholarships, the Widener Gold Medal—a signal honor for so young a man—and the Prix de Rome. He has now succeeded his distinguished teacher, Charles Grafly, on the faculty of the Pennsylvania Academy.



Walker Hancock: Bird Charmer

Awarded the Fellowship Prize of One Hundred Dollars, The Pennsylvania Academy of the Fine Arts, 1932

The Stewardson Prize of a hundred dollars for a figure modeled within eighteen hours has been awarded to Sarah Silberman, a student in the Academy school, by a jury of three well-known sculptors, C. P. Jennewein, Arthur Lee, and Aurelius Renzetti. Honorable mention was given to a Philippine sculptor, Ramón B. Bermudez.

Henry McCarter's exhibition of paintings at the Crillon Galleries proved to be one of the most stimulating events of the season. His rare selective sense, sensitive drawing, iridescent color, Celtic wit and fantasy make him one of the most original artists now living. His influence on students and on other artists has been very great. In the welter of discussion about

* See SCULPTURE.

modernism, his voice, though hardly raised above a whisper, is most intelligible, most provocative. He has creative genius in teaching as well as in painting. The lambent flame of imagination plays about any subject he chooses.

Mountain climbing is an effort that wins for itself a glorious reward, and all sturdy souls enjoy the recollection of these high moments. Mary Butler's group of pictures at the Warwick Galleries reënforce such memories in the beholder's mind, with one's own variety of religious experience, Miss Butler has the mountain climber's virtue of persistence, and one sees in her work an ever-increasing freedom and breadth of style. The movement of wind in a small canvas, "Mt. Wilbur" was conveyed by calligraphic brush strokes decisively placed. Unlike some lovers of the mountains she is equally responsive to the sea. The Fellowship's Exhibition at the Sixty-Ninth Street Branch Museum and the Circulating Picture Club's fresh assemblage at the Art Alliance were part of the continuous effort to bring American art to the attention of masses of the population who have not yet thought about it.

Works by that uncompromising realist, Thomas Eakins, were on display at Memorial Hall. "Clara," a solidly painted head, has been presented to the Louvre by the Pennsylvania Museum, one of the very few American canvases to receive such recognition.

Lawrence Saint lectured at the Academy of the Fine Arts on "The Art of Stained Glass," giving a clear and helpful account of the technical processes involved, with the aid of moving pictures of each stage in the development of a window. The films were made recently in Mr. Saint's studio and workshops by the Metropolitan Museum of Art for its educational series.

The Print Club assembled a large collection of lithographs by "Gavarni,"—the pseudonym of Guillaume Sulpice Chevallier, whose mordant talent places him in the category with Hogarth and Daumier. His extraordinary series of drawings (nearly eight thousand in all) reflects the Paris of the Restoration and Louis Philippe. This man, who employed his time in debtor's prison drawing his fellow prisoners, was possessed of a remarkable memory which enabled him to fix expressions and momentary attitudes with uncanny veracity.

Leopold Stokowski, Director of the Philadelphia Orchestra, gave an inspiring address to the Membership Committee on the place of the arts in the city's cultural life. The Art Alliance has substantially increased its membership in recent months.

EDITH EMERSON

St. Louis

THE City Art Museum was privileged this year for the third time to show the paintings from the foreign section of the Carnegie International. Nine galleries were devoted to its display and it gave an interesting conception of contemporary international art to a city where, because of its inland location, art from other countries can be shown too infrequently. Homer St. Gaudens opened the exhibition with a lecture on "Organizing the International." The response to the exhibition was unusually large and the demand for talks by schools and clubs taxed the staff of the educational department to the utmost. The attendance at all regularly scheduled talks on the special exhibitions was more than doubled.

Opening on April twenty-fourth, to continue until May twenty-fifth, the annual competitive exhibition of oil paintings and sculpture of the St. Louis Artists' Guild is now being shown. It is open to all artists of St. Louis and within a radius of fifty miles, and cash prizes aggregating fourteen hundred dollars were awarded.

Following the exhibition of the Two by Four Society at the Artists' Guild, a collection of paintings by eight women painters of the city was exhibited. Since the Two by Four Society has no women members, this exhibition may be the nucleus of a Society of St. Louis Women Painters. The artists whose works were on view were Emilie Gross, Florence Hazeltine, Martha Hoke, Agnes Lodwick, Cornelia Maury, Lillian Thoele, Florence Ver Steeg, and Eloise Long Wells.

The Western Arts Association, composed of art teachers, vocational and home economics teachers, holds its annual convention in St. Louis from May third to seventh. Exhibitions of art work in public and private schools in the city and country were arranged, as well as a display of student work showing the sequence of art instruction in the schools from the earliest grades through high school, on view at the Hotel Jefferson, the Association's headquarters. Addresses by experts in the field of art education were interesting and encouraging.

MARY POWELL

London

IN THE November, 1931, issue of this Magazine, there was an article devoted to the marvelous collection of reproductions made by Sir Robert and Lady Witt and located in their home in Portman Square. The whole of this library has been this month bequeathed by its founders to the Courtauld Institute of Art, with an endow-

ment for its future development. For the present it will remain in Portman Square but later will be housed in the Institute's new London University building in Bloomsbury. The object of the Courtauld Institute, which owes its creation to the recent benefaction of Samuel Courtauld, Chairman of Courtauld's, Limited, is the systematic education of students in the history of art and the training of teachers, critics, and experts. Such a bequest might make some of us older ones—who had to wrestle more or less unaided with these matters—envious of a new generation whose path is made easier.

The Institute will be ready to accept students from next October, but the new building will not be finished until 1935. In the meantime Mr. Courtauld is turning over to the Institute his own beautiful home in Portman Square.

One exhibition of this month in London deserves a word of approval. The posters on our railways have improved immensely in the last decade; and, as usual, the London and North Eastern Railway annual poster show is well to the front. Those by Fred Taylor, R. I., whom I have heard called the "prince" of poster artists, are strong in drawing. Our old cathedrals and castles provide good material for poster treatment and Brangwyn has utilized this in "Tantallon Castle." The figure treatment turns naturally to bathers in bright costume; of these Rilette and Tom Purvis give good examples.

Artists are busy preparing for the next R. A. and Sunday shows are numerous. A writer in the *Times* recently suggested for consideration a display of American art at Burlington House, adding, "this country cherishes the memory of great American artists who have made their home here—Benjamin West, Copley, Trumbull in the late XVIIIth century; Abbey and Sargent in the late XIXth." The suggestion is hardly practical just now, for the R. A. have their programme made for the next two winters, but it shows the interest taken on this side in American art development and past history.

SELWYN BRINTON

Paris

THE new realistic statue of Clemenceau is a vigorous work by François Cogné. It represents the president when he said "Je fais la guerre," and was in the act of visiting the trenches himself, sometimes at great risk. He is walking; there is a breeze; his heavy overcoat drifts backwards, and his muffler floats and gives action to the figure. From the mud on his shoes to the informal cap he wears it is the independent, determined Clemenceau of reality. The statue is cast in green bronze. It was first exhibited in the courtyard of the Petit Palais and will eventually be erected at the corner of the Champs-Elysées and the Avenue Alexandre III, according to the present plan.

At the Durand-Ruel Gallery a treat awaited the visitor—"Quelques oeuvres importantes de Manet à Van Gogh," said the catalogue. Cézanne's expressive portrait of his wife was there and a decorative still life by him, which seemed dull in surface beside the brilliantly painted "Pheasants" by Monet, hanging just below it. (What serious comparisons result from the juxtaposition of paintings by different artists is not always sufficiently considered.) Renoir's "City Dance" and "Country Dance," both in panel form, life-size, made a brilliant effect, living, warm, and characteristic of Renoir at his best, which can hardly be excelled. There was a beautiful, touching "Maternity" by Mary Cassatt, who holds her own everywhere. There was only one Van Gogh, "La Pluie," the entire canvas filled with slanting lines of a hard rain over drenched fields, a remarkable piece of painting. Degas's dancers and his famous "Les Repasseuses," with its yawning ironing woman; Gauguin's stunning "Arearea," with its luscious greens and the vermilions he was pitifully begging for all the time he was in Tahiti; Berthe Morisot's "Jeune Femme Assise," its masterful treatment of white and clear tints side by side in which she excelled; and Manet's well-known picture of her (from the Strauss Collection). These pictures were lent in aid of the charitable society of "Friends of Children."

At the Marcel Guiot Gallery an exposition of original engravings by Rembrandt and Dürer was austere but most interesting. These have belonged mostly to private collections. An unusual "Virgin" of Dürer's is seated in an attitude of utter fatigue, with a monkey on the ground beside her. There was a "Flight to Egypt," also by Dürer, of which the background of tropical vegetation is composed into a truly beautiful picture.

The Pisanello exhibition at the Bibliothèque Nationale is too important for this limited space and can only be referred to. Pisanello was supreme as a medalist about 1395-1455—his medals comprise in their limited space the acme of beauty of design. His fewer paintings are of rare quality, his drawings vibrant with life.

If Pisanello could visit the Renaissance Gallery and see the Italian "futurist air-painters" he would surely be amazed. These ultra-modernists are supposed to interpret (psychologically?) the air as seen by aviators, but I question if any observer, even ultra-modern, could possibly tell

New Books on Art

Das Deutsche Lichtbild

Jahresschau 1932. (German Photography. Annual Exhibition 1932.) Robert and Bruno Schultz, Berlin, Publishers. Price, $4.00.

For those who would survey a lost province of modern painting this annual is an invaluable guide. In its second year it has firmly established itself as the most representative and most authentic compendium of German photography, if not of modern photography the world over.

Without attempting an analysis of these one hundred and eighty photographs some characteristics may be noted. Yearly, photography approaches its ultimate position as the most significant graphic art of a machine age; in photography, as in the best modern architecture, we discover those attributes which machines have given the artist: precision, accuracy, a chill and impersonal beauty, and hard, straight, clean lines. Perhaps photography will prove itself the only anonymous art of our days; I seriously do not consider it improbable that art historians a century hence will discover in the files of commercial photographers (yes, even in passport photographs!) a deposit perhaps as rich as the illuminations of Mediaeval manuscripts; perhaps our police records will prove as great as *The Book of Hours*. The individuality of the photographer is truly reflected in only one respect: in his attitude towards his subject. And here, on its most advanced frontier, romanticism has met initial defeat at the hands of the machine.

But if painting cannot regain its lost territory, painters can perhaps learn from *das neue sachlichkeit* a new way of seeing, for that, in the last analysis, is what the photographers have discovered.

FREDERICK GUTHEIM

Gardens of Colony and State

Volume I: Gardens and Gardeners of the American Colonies and of the Republic before 1840. Compiled and edited for The Garden Club of America by Alice G. B. Lockwood. Charles Scribner's Sons, published for the Club. Price, $25.00.

For years the members of The Garden Club of America have been gathering data with a view to issuing a comprehensive history of gardening in this country from the very earliest days. Committee chairmen have changed and times have altered conditions, but through it all the work has progressed; and with the outgoing year the result of this labor of love took form in the publication of Volume I of the long-expected two volumes.

Gardens of Colony and State is a monumental contribution to the history of American gardening. In the simple statement of the editor, Mrs. Luke Vincent Lockwood, the aim of the Garden Club has been "to present as many facts as possible that bear upon the cultivation of the soil, especially the making of flower and pleasure gardens, and to make no statement or draw no conclusion that is not based upon history." So well has this purpose been fulfilled that we now have for the first time between two covers, an authentic history of the beginning of American gardens.

The four hundred and sixty-four pages of the book are devoted mostly to a description of the gardens which existed prior to 1840 north of the Mason and Dixon Line. Under the able direction of Mrs. Lockwood and her predecessors as Chairman of the Historic Gardens Committee, these descriptions have been compiled and written by zone chairmen who have been responsible for their own sections of the country. For the more ready reference of the reader the subject matter is divided into geographical sections—Massachusetts; Connecticut; Maine; New Hampshire; Vermont; Rhode Island; New York; New Jersey; Pennsylvania; Michigan; and Ohio and Illinois—each preceded by its own table of contents and introductory section devoted to the early history and garden features of the region. Preceding the main part of the book, a fifteen-page Introduction gives a background for the major work in a discussion of Seventeenth-Century Gardens, Early Garden Literature, Botany and Botanists, Colonial Bloom, and the Life-Span of Colonial Gardens. A section of some fifteen pages devoted to fences and enclosures, a useful Appendix, a large Bibliography and a comprehensive Index close the volume.

In *Gardens of Colony and State* the student will recognize an outstanding contribution to garden literature, ranking in importance with Frau Gothein's *A History of Garden Art*, which is unequalled of its kind. The value of the book lies not only in that it has achieved the purpose for which it has been written, but in the breadth of understanding with which the material has been assembled—for gardening has been interpreted in its larger sense as landscape architecture. The editorial policy of the book has been widely based in realizing that the world of gardens reflects the people and the social customs of the times, the ways of life in town and country, and

the problems of outdoor living which they involve. The several introductory sections of the book are not limited to the treatment of gardens and home grounds, but are broad enough to include the wider fields in which the art of landscape architecture has developed. Early town plans, commons, parks—these features of life in Colonial and early Federal days as seen by contemporary writers are quite properly included as part of the history of gardening.

The presentation of individual places through word and picture draws largely upon family documents or public records, in many instances showing old plans and sketches. Of the accounts of private gardens many have been submitted by the owners themselves. The descriptions are interesting (when the contributor's interest in generations of ownership has not led the subject too far afield), and the reader will find in them "what is in effect a history of the life and times of American colonists as reflected in their garden activities."

Each one of the many who are interested in such a book as this will consult the Index to find certain places with which he is familiar. Some may wonder at the omission of such well known places as the Mannice garden at Queens, Long Island, and the Gore Estate in Waltham, Massachusetts; or of such a designer as the architect, Joseph Ramée. But as Mrs. Lockwood says in her foreword, there is doubtless much material that has not yet been discovered, and it is inevitable that requirements of space should prevent mention of many remnants of old gardens.

The numerous illustrations are exceedingly interesting, varying from the reproduction of old plates, faded by time but presenting rare views, to the very handsome full-page half-tones representing the best of photographic achievement.

The Garden Club of America is indeed to be congratulated on the publication of this work.

BRADFORD WILLIAMS

Making Watercolor Behave

By Eliot O'Hara. Minton, Balch & Company, Publishers. Price, $2.75.

Having himself mastered the technique of water-color painting, Eliot O'Hara—unlike the usual magician (which in reality he is) makes known to all, in this little volume, the way it is done—initiating the novice even into what might be called "the tricks of the trade," those fascinating short cuts invariably used by the experienced, but as a rule withheld from the student. Not only does Mr. O'Hara tell how to make water colors (so habitually obstreperous) "behave," but he shows the reader how he does it, by introducing as illustrations photographs of process, his own hand at work. Beginning with the beginner and having him chiefly in mind, he advises about materials—such as paper, pigments, water bottle, sponge, and so forth—even stool and placement of the sun. He explains the various methods in use today, citing the works of several well-known painters, and gives excellent reasons for his own individual preference. Finally, he illustrates and explains the several ways of representing the foliage of different kinds of trees.

"To paint good watercolors," he says, "is a full-time job,"—not relaxation; but it is not, he insists, as difficult as many suppose, and he urges courage. However, he does add that the mechanics are all that any one can teach, "spelling and grammar," and that the painter who succeeds must furnish his own ideas.

L. M.

Bulletin of the Phillips Memorial Gallery, 1931

Notes of Interpretation and an Essay by Duncan Phillips. The Phillips Memorial Gallery, Publishers. Price, $.25.

Because the notes and the essay in this volume have quality of treatment as well as import of subject matter which makes them significant in themselves, the fact that the particular arrangement of pictures which they were prepared to interpret has been changed cannot deter from their interest. The scope of the booklet may be seen by glancing at the list of subjects which it discusses: "Where Classic Meets Romantic in Painting," "A Classic Cézanne," "Calligraphy," "Modern Wit in Two Dimensional Design," "Un-Selfconscious America," "From Palestine to Russia," "The Modern Argument in Art and Its Answer." These subjects recommend themselves as does the sensitive but strong style in which they are treated.

In the first note, classicism and romanticism are ably defined, their separation is made clear and then with a unifying turn this apparent difference is shown to be but a dual aspect of the same thing. Carrying this idea further in "A Classic Cézanne" we see a definite example of classic painting and are given to understand why it can be so considered.

"Calligraphy of the western world of the 20th Century," writes Mr. Phillips, "is logically and appropriately an art of pictorial shorthand. The meaning conveyed through the eye to the mind is brief and swift." Calligraphy is not drawing in the sense that the long, sensitive, contour line of the Renaissance draughtsmen was drawing,

nor is it calligraphy in the ancient, lingual sense. It is a pictorial method capable of expressing swiftly the tempo of our times.

In the note, "Un-Selfconscious America," Mr. Phillips considers the background against which American painters paint and have painted. He reflects upon the clamor of the present and the peace of the past. He asks, "What of the older culture which survives? Even if our Puritan conscience did make us hard and narrow and even if our pioneer experience did make us possessive and materialistic, these inheritances also made us so accustomed to overcoming obstacles, to pushing on into the unknown, to doing what had not been done before, to inventing at the call of necessity, that we have stored up capacities for independence both in art and thought which have not yet been tested but which can yet supply the Old World with a dynamo of progressive idealism" These words lead us beyond the pictures on the wall (or the illustrations in the book) and give us another glimpse into the new America which educationalists are vaguely but hopefully heralding.

The final essay, "The Modern Argument in Art and its Answer," is helpful to those who have sensed and possibly resented an atmosphere of strife. He tells us why there is an argument and what the modern artists' credo seems to be: "The artist . . . should not be tempted before nature's abundance, which can only weaken him in dependence or soften him to sentimental revery." In explaining and answering this statement he leads us through the intricacies and dualisms of the recent epoch into a conception of a larger unity. "Although the determinist attitude in science is losing ground and materialism as a philosophy has been repudiated by the leaders of the scientific advance, a similar change is yet to occur in art. . . . If the march of mind should set definitely in the direction of mysticism art could not be far behind. . . . Art then would re-discover what once it knew so well that life and truth are perpetually in a state of becoming." . . . With art and science emerging from and reëntering magnificent conflicts even the observer must suffer from the confusion. I quote again: "Regardless of what the physicists and astronomers do not say about original causes they now agree with Jeans that the universe is more like a great thought than a great machine. At a time when even the most advanced scientists are not certain of anything, it is unbecoming of art to be dogmatic and arrogant. . . . Against this intolerance in art of anything but the latest doctrine I, for one, am always protesting. . . . Am I right in supposing that pictorial art should continue to deal with seeing and feeling and with our human response to moments of light?"

These notes and this essay are filled with the fascinating reflections and suggestions of one who is himself an artist. Nothing solidifies into dogma for here the knowledge that truth is "perpetually in a state of becoming" is not kept as a mental abstraction alone, but is utilized as a mental and emotional and very actual pattern of procedure.

F. A. W., Jr.

Gothic Painting in France, XIV and XV Centuries

By P. A. Lemoisne. Text translated from the French by Ronald Boothroyd. Printed in Italy for the Pegasus Press. Harcourt, Brace & Company, Publishers. Price, $31.50.

The text of this superb volume covers Gothic painting from the beginning of the fourteenth century to about 1515, during which time seven kings successively ruled over France. The illustrations, which, as usual, occupy more than two-thirds of the pages, comprise eighty-eight splendid full-page plates, well chosen and magnificently reproduced. Little attention was given to Mediaeval French painting from the time of the revival of interest in the classic during the seventeenth century for two hundred years. Meanwhile much that must have been very fine perished. The Exhibition of French Primitives held in 1904 at Paris under the direction of Henri Bouchert is said to have been a veritable revelation, and led to further scholarly investigation, with the result that it is now well established that "a school of French painting existed before the School of Fontainebleau." The theory that French painting began only in the sixteenth century is thus completely discredited, and numerous works previously attributed to masters of foreign schools are now confidently and reasonably claimed for French painting. The account of this search for truth and the resurrection of Mediaeval works, some long covered or cast aside, is intensely interesting, and the result, as set forth in this book by text and illustration, fully justifies the long and tireless effort. Furthermore, the student is enabled to follow step by step, making as he goes his own discoveries and deductions. Not only does this publication add honors to the French, but advances the history and reputation of the art of painting. And of what extraordinary skill, beauty, and sincerity are some of the works of these primitive painters, especially those, still nameless, of the fifteenth century!

L. M.

FEDERATION ACTIVITIES

THE AMERICAN FEDERATION OF ARTS

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The Western Conference

THE American Federation of Arts Fifth Western Conference had exceptional setting—its six successive sessions, on March thirty-first, April first and second, being held in the beautiful Joslyn Memorial in Omaha, Nebraska, dedicated to the liberal arts, and a rare work of art in itself. This building, designed by MacDonald and MacDonald, architects of Omaha, is classical in its simplicity but essentially modern in expression, and in dignity as well as originality vies in distinction with the great Capitol of Nebraska at Lincoln. It is built around an auditorium which may be regarded as the heart of the institution, for herein music, the drama, and the art of the spoken word are given expression in harmony with those other arts visually significant to be found in adjacent galleries. This Joslyn Memorial, a gift to the people of Omaha, is the home of the Society of Liberal Arts, of which Paul H. Grummann, for many years Western Representative of The American Federation of Arts, is director.

Over four hundred persons registered at this recent Conference, and of these at least one hundred and fifty were from out of town. To tell of this notable meeting in a handful of words seems almost impossible—there was so much of interest, so much that was memorable. From first to last the keynote was modernism, but modernism of the finest sort, considered by thoughtful, open-minded, scholarly people—leaders. At no previous meeting east or west have finer or more thought-provoking papers been presented. No one could have been in attendance without learning and without increased conviction that progress is being made—new vistas opened.

The Mayor of Omaha, the Honorable Richard L. Metcalfe, made the address of welcome, evidencing a rather unusual appreciation of art and its pleasure-giving potentialities. Illustrated addresses on "The Nebraska Capitol" by William L. Younkin, supervising architect, and on "The Joslyn Memorial" by Alan MacDonald, junior member of the firm by whom it was designed, will not soon be forgotten; neither will Thomas R. Kimball's sympathetic and gracious introduction of these speakers. The subject "Modernism in Architecture" was admirably dealt with in a paper by William L. Steele, architect of Omaha (Mr. Kimball's partner); "Modernism in Interior Decorating" was discussed by John B. Peacock of Omaha, with actual examples of the old and the new as illustrations; while Freda H. House, Director of the Davenport Municipal Art Gallery, admirably set forth the Museum Directors' difficulties in walking the "strait and narrow" path between modernism and traditionalism. Excellent papers on developing art interest among laymen were presented by C. A. Seward of Wichita, Kansas, Madeline Ritz of the Oklahoma College for Women, and Catherine Macartney of the University of Iowa. Work with children was well discussed by Charlotte Kizer of Lincoln and Charlotte Partridge of Milwaukee. Professor Herbert Yenne of the University of Nebraska told engagingly of the "Trend of the Modern Theatre," making a plea for the establishment of a National Theatre in America; and Elizabeth Tierney, also of Lincoln, brought attention to bear on "The Integration of Music in the University Curriculum," making specific recommendations. But perhaps the highest peak at this really great meeting was the paper by Dr. Berthe Koch of the University of Omaha on "The Relation of Psychology to the Visual Arts," an epoch-marking address, clarifying thought and pointing the way to greater accomplishment.

Luncheons were given on all three days at the Hotel Fontenelle, headquarters, and at each there was entertainment as well as talk. The first was "Artists' Day"; the second, the drama was emphasized; the third day, music—local organizations and leaders coöperating.

A never-to-be-forgotten evening entertainment was a programme of folk dances and songs given in costume by groups representing eleven different nations (the participants being of the nations by heritage if not birth), under the direction and auspices of the International Folk Art Society of Omaha. These were given on the first evening in the Joslyn Memorial auditorium and there was a capacity attendance of over sixteen hundred, many of whom were from the intimate circles of the performers—a splendid, democratic gathering of those to whom art is joy in life. A concert by local musicians, music by a string quartette at the concluding banquet, organ recitals, and receptions were also included.

Paul Grummann presided at the concluding banquet, at which the chief speaker was Herman G. James, President of the University of South Dakota, his subject being "Our Cultural Relations with South America," in which he pointed out the need of better understanding and the danger as well as absurdity of "Nordic Arrogance" on our part. With a few words from the Secretary (Leila Mechlin) on our Mexican Exhibition and other efforts to improve cultural relations with the Latin American republics, as well as a plea for the support of our National Organization in its widespread work, the Conference was brought to a successful close.

L. M.

PRELIMINARY PROGRAMME

TWENTY-THIRD ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

MAYFLOWER HOTEL, WASHINGTON, D. C.

MAY 9, 10 AND 11, 1932

General Subject:

"THE PLACE OF ART IN AMERICAN LIFE"

MONDAY, MAY 9, 9:00 A. M.

Registration

10:00 A. M.

Morning Session—Presiding: F. A. Whiting, President
Address of Welcome
Reports on the work for the year by Officers and Department Heads
Appointment of Committees; Announcements

12:30 P. M.

Luncheon—Brief reports from distant chapters

2:00 P. M.

Afternoon Session—Presiding: C. C. Zantzinger, 3rd Vice-President
Subject: "ART AND COMMUNITY PLANNING"
A. The Future Washington
By Earl S. Draper, American Society of Landscape Architects
Frederic A. Delano, President, American Civic Association; Chairman, National Capital Park and Planning Commission
B. Planning the Small Community for the Life of Today
By Henry Wright, Architect

8:00 P. M.

Evening Session—Corcoran Gallery of Art
Subject: "THE ART OF WASHINGTON'S TIME"
Gallery talk by Mrs. McCook Knox

8:30 P. M. (Open to Public)

Visit Bicentennial Exhibition of portraits of "Washington and his Official Family"

TUESDAY, MAY 10, 10:00 A. M.

Morning Session—Presiding: Morse A. Cartwright, Director, American Association for Adult Education
Subject: "ART AND LEISURE"
1. The Museum and Leisure-Time Interests
By William Sloane Coffin, President, Metropolitan Museum of Art
2. The Library and Leisure-Time Interests
By Joseph L. Wheeler, Librarian, Enoch Pratt Free Library, Baltimore

12:30 P. M.

Luncheon—Brief reports from distant chapters
Afternoon—No programme. Free for gallery visits, etc.

8:00 P. M.

Evening Session—Presiding: George D. Pratt, 2nd Vice-President
Subject: "ART AND NATURE"
1. The Aesthetic Approach to Nature
By Thomas Munro, Curator of Education, Cleveland Museum of Art
2. Elements Involved in Appreciation of Nature
By John C. Merriam, President, Carnegie Institution

WEDNESDAY, MAY 11, 10:00 A. M.

Morning Session—Presiding: F. P. Keppel, 1st Vice-President
Subject: "ART AND EDUCATION"
1. Art in Preparatory Schools
By Edwin A. Park
2. Art in Colleges
By Theodore Sizer, Professor, History of Art, Yale University
3. Art in Adult Education
By Philip Youtz

12:30 P. M.

Luncheon—Brief reports from distant chapters

2:00 P. M.

Afternoon Session—Presiding: F. A. Whiting, President
Subject: "THE FUTURE PROGRAMME OF THE FEDERATION"
Reports of Committees
Election of Directors
Closing Business

4:00 P. M.

Meeting of Board of Directors

7:00 P. M.

Annual Dinner for Members and Friends
Subject: "ART AND LIFE"
The New Art of Light
By Thomas Wilfred (With a Programme on the Clavilux)
(Other Speakers to be announced)

Schedule of Traveling Exhibitions—May

Amherst, Mass. (Amherst College). Modern Oil Paintings: French and American, from the Phillips Memorial Gallery, May 15-28

Andover, Mass. (Addison Gallery of American Art). Water Colors in the Modern Idiom, April 28-May 21

Appleton, Wis. (Lawrence College). Daumier Lithographs, May 5-26

Beloit, Wis. (Beloit College). Reproductions by Modern French, German and Dutch Painters, May 16-31

Cuckoo, Va. (Louisa County Chapter A. F. A.). Reproductions of Dutch and Flemish Paintings—Study Collection, April 28-May 10

Davenport, Iowa (Municipal Art Gallery). Paintings from the Winter Exhibition of the National Academy of Design, 1931, May 5-June 1

Delaware, Ohio (Ohio Wesleyan University). Contemporary American Oil Paintings, May 3-June 6

El Paso, Tex. (Woman's Club). Mexican Arts, May 10-June 1

Emporia, Kans. (State Teachers College). Modern Oil Paintings: International Exhibition from the Phillips Memorial Gallery, April 15-May 7

Greeley, Colo. (Colorado State Teachers College). Reproductions of Modern Paintings—Study Collection, April 27-May 8

Hanover, N. H. (Dartmouth College). Designs for Small Homes, April 25-May 16

Middletown, Conn. (Wesleyan University). American Life in Retrospect—Lithographs, May 20-June 3

Newark, Del. (University of Delaware). Illuminated Manuscripts, May 1-15

Northampton, Mass. (Smith College Museum). Modern Oil Paintings: French and American, from the Phillips Memorial Gallery, April 21-May 8

Philadelphia, Pa. (69th Street Branch of the Pennsylvania Museum of Art). Contemporary American Industrial Art, May 5-26

Pittsburgh, Pa. (Carnegie Institute of Technology). Architectural Illustrations, April 15-May 7

St. Louis, Mo. (City Art Museum). American Life in Retrospect—Lithographs, May 1-15

San Francisco, Calif. (M. H. de Young Memorial Museum). American Cotton Textiles, May 1-29

San Francisco, Calif. (M. H. de Young Museum). American Pottery, May 1-29

Scranton, Pa. (Everhart Museum). Contemporary Oil Paintings—Chicago Painters, May 1-26

State College, New Mexico (College of Agriculture and Mechanical Art). Reproductions of Modern Paintings—Study Collection, May 12-21

Storrs, Conn. (Woman's Club). Small Canvases from the Current Summer Exhibition of the National Arts Club of New York, May 5-26

Towson, Md. (State Normal School). George Washington Bicentennial Exhibition, May 10-17

Valdosta, Ga. (State Woman's College). Student Work from the Brooklyn Museum—Persian Influence, April 21-May 7

Westtown, Pa. (Mary Hutton Biddle Library). George Washington Bicentennial Exhibition, April 27,-May 5

Wilmington, Del. (Tower High School). Student Work from the Walden School of New York City, May 3-17

EXHIBITIONS IN NEW YORK CITY

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EXHIBITIONS IN NEW YORK CITY

MUSEUMS AND ASSOCIATIONS

American Museum of Natural History, 77th Street and Central Park West. An Exhibition of Rhythmic Design, Henrietta Reiss Method, the work of students and pupils in public schools of New York City, from May 23.

American Women's Association, 353 West 57th Street. Sculpture in the Patio, from May 1st; an exhibition of Decoration in all mediums, through May.

Art Center, 65 East 56th Street. Advertising Art assembled by the Art Directors Club, to May 14.

Brooklyn Museum, Eastern Parkway, Brooklyn. Sculpture by Carl Milles, the Scandinavian-American Society exhibition, and gold and pottery excavated in Panama, to May 15.

The Metropolitan Museum of Art. Exhibition of Costumes, 1750-1850, Gallery D 6, May 10 through June 5; Etching in the Netherlands, XVI and XVII Centuries, Galleries K 37-40, beginning May 9; European Printed Fabrics of the XIX Century, Gallery H 15, continued through October 2; Portraits of George Washington, Room from Alexandria, Va. (M 16), through November 27, and Recent Accessions in the Egyptian Department, Third and Fifth Egyptian Rooms, continued.

Museum of Modern Art, 11 West 53rd Street. An exhibition of photo-murals, believed to be the first of the kind held in New York City, and mural paintings by thirty-four American artists, will open the new building on May 6th.

The New York Public Library. Recent additions to the print collection, Room 318, through October, with supplementary material in the Print Study Room.

New York School of Fine and Applied Art, 2239 Broadway. Annual Exhibition of Students' Work, May 20 to 23 inclusive.

The Roerich Museum, 310 Riverside Drive. Exhibition of Contemporary German Art, to May 17; Annual Students' Exhibition, May 21 to June 13.

Whitney Museum of American Art, 10 West 8th Street. Exhibition of the Museum's collection, through the summer.

GALLERIES

Arden Gallery, 460 Park Avenue. Paintings of Gardens and Flowers, by George Stonehill, through May.

Argent Galleries, 42 West 57th Street. Annual Spring Show by members of the National

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EXHIBITIONS—*Continued*

Association of Women Painters and Sculptors, and an exhibition of portraits of children by Mary Young, through May.

Babcock Galleries, 5 East 57th Street. Paintings, water colors, and etchings, by American artists, through May.

John Becker Gallery, 520 Madison Avenue. Water colors by Carlos Merida, through May 10.

Delphic Studios, 9 East 57th Street. Modern miniatures by Harry Knox Smith, to May 8.

Demotte, Inc., 25 East 78th Street. Romanesque, Gothic and Classifical Works of Art and modern paintings, through May.

Durand-Ruel Galleries, 12 East 57th Street. Exhibition of French paintings, through May.

Ehrich Galleries, 36 East 57th Street. Paintings by Old Masters, through May; Garden furniture and accessories, through May.

Feragil, Inc., 65 East 57th Street. Paintings by Stallknecht, drawings by Heath, water colors by Cedarkuist, and garden sculpture, through May.

Grand Central Art Galleries, 15 Vanderbilt Avenue. Exhibition of Rome Prize Competition Designs in Painting and Sculpture, May 3 to 7; paintings of seamen and the sea by Colton Waugh, May 3 to 14; water colors and etchings by Frank Benson, etchings by Hansen, Lewis, Beal and West, and portrait etchings of President Hoover, Abraham Lincoln, Edison, Lipton, Shaw, and others, May 1 to 31.

P. Jackson Higgs Gallery, 32 East 57th Street. Paintings by Old Masters, through May.

M. Knoedler & Company, 14 East 57th Street. Exhibition of portraits by Albert Sterner, May 1 to 15.

C. W. Kraushaar Galleries, 680 Fifth Avenue. Paintings by Nan Watson, to May 14.

John Levy Galleries, 1 East 57th Street. Oil portraits by Leopold Seyffert, continued to May 7.

Macbeth Gallery, 15 East 57th Street. Worth-While Paintings by Men of the Younger Group, May 2 to 14; Exhibition of Paintings Reviewing the Season, May 16 to 31.

Montross Gallery, 785 Fifth Avenue. Paintings by American artists, through May.

Morton Gallery, 127 East 57th Street. Recent paintings by Cordray Simmons, and water colors by Louis Eilshemius.

New Art Circle, 9 East 57th Street. An exhibition of the work of Gerrit Hondius, May 2 to 14; Children's Drawings, King Coit School and Others, May 16 to 31.

Rehn Galleries, 683 Fifth Avenue. A selected exhibition through May.


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EXHIBITIONS—*Continued*

Marie Sterner Galleries, 9 East 57th Street. Paintings by Pan-Americans, through May; in the International Gallery, a group of paintings by Beaudin, Ernst, Halika, Lurçat and Marcoussis, through May.

Washington Square. An exhibition of paintings of personalities and places in the history of Washington Square, and paintings of the Square and neighborhood by contemporary artists; at Hotel Brevoort, through June 4.

Howard Young Galleries, Inc., 634 Fifth Avenue. XVIII Century English portraits, through May.

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Mr. James, in his article in the Education Section of this issue, describes what is at once an important past achievement and a most interesting prospect for the future. We should like to suggest that The Federation will do everything in its power to coöperate with the directors of summer schools or camps who feel that the arts have a valuable place in our lives, as a part of our development as balanced human beings. The Department of Educational Work and the Department of Advisory Service are at their disposal, with lectures, exhibitions, and any advice we can offer.

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